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TUCKED IN: American Quilts and the Beds They Cover, 1790-1939

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American Quilts and the Beds They Cover, 1790-1939

by

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TUCKED IN: AMERICAN QUILTS AND THE BEDS THEY COVER; 1790-1939

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This study examines the size of quilts to determine if changes in quilt size are a reflection of changes in bedstead size. To conduct this study 118 quilt publications and 304 furniture publications (including Sears, Roebuck and Co. retail catalogues). were examined for data on quilts and bedsteads. Using these sources the dimensions of 3299 surviving quilts and 1651 bedsteads were examined to determine whether or not changes in quilts sizes correlate with changes in bedstead dimensions. The study found that quilt size (mean area) steadily declined between 1800 and 1910 and increased in the 1920s and 1930s. The most significant decline in quilt size occurred between the 1850s and 1860s, confirming what other scholars had previously noted but not studied. Meanwhile, bedsteads gradually increased from 1790 to 1870 before declining sharply in size in the 1880s. Consequently, a positive correlation did not exist between quilt size and bedstead size from 1790 to 1939. The largest mean area of quilts occurred in the 1800s while the largest mean area of bedsteads occurred in the 1860s and 1870s. The significant decrease in quilt size between the 1850s and 1860s may be due to a shift from an upper-class pastime to a working-class pastime as fabric became widely available and a change in the quilts context on the bed. Instead of serving as the primary top cover it might now be used more often underneath a white counterpane or sheet. The decrease in quilt size could also be that quilts were no longer placed on the best bed in the house but were now used for secondary beds, including those of servants. Explanations for the increase in size in

the 1920s and 1930s could be the popularity of quilt patterns and kits and the use of feedsacks. Forty-five percent of the quilts had a directional element. These included motifs, borders (on less than four sides), corners, inscriptions and an asymmetrical design format. Twenty-five percent of the quilts were square.

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CHAPTER 1
INTRODUCTION

"I had seen the quilt hundreds of times, had folded and unfolded it, photographed it, examined it minutely; I knew it well. But as it came down the wall, it had a force and dignity which enlivened it in a way I had never seen. It was very beautiful; but more, it was commanding, a confident and powerful aesthetic presence. Everyone was held by it."[1] Jonathan Holstein was not alone in the emotion he felt when seeing a quilt hanging on a museum wall for the first time. In 1971, Jonathan Holstein and Gail van der Hoof changed the way Americans interacted with quilts in their seminal exhibition at the Whitney Museum of American Art, "Abstract Design in American Quilts". The exhibition was a defining moment in quilt history and shaped not only the way the world viewed quilts but influenced the way scholars have studied quilts since that time. Historically quilts were made as functional items used in conjunction with a bed, with few exceptions, but the exhibition at the Whitney removed quilts from the bedroom context and displayed them as standalone pieces of art. In 1979 Hilary Fletcher, had a life changing experience when she attended the first Quilt National and saw quilts hanging on a wall for the first time. She "realized that quilts didn't have to be big, someone else's ideas, and made for beds;" she went on to promote the emerging field of art quilts and served as the director of Quilt Nationals from 1983 to 2007.[2] By the 1980s, both historical and the emerging studio art quilts had established their right to be hung on walls in museums, galleries and homes and this is how they are primarily viewed and studied today. Thirty years after the landmark Whitney exhibition, it is time to return

quilts to their historical context and examine them in relationship to the beds they were made to cover.

Purpose of the Study

This study provides a starting point for historians, who are interested in the functional bedding aspect of quilts, by examining them to identify elements that establish a relationship between quilts and how they were used on a contemporaneous, average size bed. To conduct this study, the dimensions of 3299 surviving quilts and 1651 bedsteads were examined to determine whether or not changes in quilts sizes correlate with changes in bedstead dimensions. In addition, the 3299 quilts in the sample were analyzed for design and structural elements that indicated a consideration of the bed or how the quilt may have been used on a bed.

By studying quilts in the bedding context in which they were used, this project seeks to enhance the historians' ability to understand the choices quiltmakers made when designing and constructing bed quilts made between 1790 and 1939. The importance of studying the quilt in the bedding context became an important turning point for British anthropologist John Forrest, who conducted fieldwork in North Carolina during the 1970s; he focused on quilts as an expression of the aesthetic tastes of the region. He started his fieldwork with the knowledge that quilts were studied and photographed by holding or hanging them up, but after analyzing the photographs he took in this manner he realized that this was not the way quilts should be studied. Describing his experience and the turning point in his research he writes:

> I had all the time been viewing the quilt out of all reasonable contexts. The only context I was seeing it in was one I had invented, and yet I had the temerity to say that the quilter had made an error because her

> quilt didn't fit *my* frame of reference. If I was to understand the design at all, I needed to see the quilt in the context that its maker intended for it—that is, *on a bed*, not dangling in thin air where I had placed if for my own convenience. When I hung that quilt on the clothesline I was tacitly making decisions about what edges were up and down, and right and left, when, to begin with, a vertical orientation, whatever way the edges faced, was outside of the normal aesthetic realm of the community, and furthermore, with the quilt in its normal context on a bed, right and left were strictly relative to the viewer.[3]

By disregarding the established method of displaying quilts as flat, two-dimensional objects on a wall, Forrest strove to show them in the context they were meant to be used and function and realized that quiltmakers made decisions based on the functional aspect of the quilt and that by observing them outside of the functional context it was easy to misinterpret quilts and their makers.[4] By studying quilts in the bedding context this study hopes to emphasize the influence bedsteads had on quiltmakers and their quilts and the importance of considering quilts as functional three-dimensional objects instead of two-dimensional works of art.

Research Questions

To determine the extent to which a quilt's function as a bed cover influenced its design and construction, it was important to gather data that would help scholars understand the functional considerations exhibited by quilts and to recognize changes in quilt design and construction over time or regions. The following research questions guided this study:

- What changes occur in quilt dimensions between 1790 and 1939?
- Are changes in bedstead dimensions across time reflected by corresponding changes in quilt sizes?

- What evidence exists in quilt composition and format that indicate that the maker designed a quilt to be displayed on a bed in a particular manner?
- Are there time periods or regions where square quilts are more popular than rectangular quilts?
- Are there regional differences in quilt dimensions, shapes or design elements?

CHAPTER 2
SOURCES AND METHODS

Sources

Thousands of quilts across the United States have been documented, researched and published in a variety of publications by quilt documentation projects, museums and independent scholars; however, bedsteads have been largely neglected. Quilt dimensions and related information were obtained from quilt documentation publications, museum exhibition catalogues and select general quilt history books. Bedstead dimensions were obtained from the limited number of furniture history books, which included bedsteads with dimensions, plus retail catalogs and auction catalogs.

Museum curators, collectors and enthusiasts have researched and published a substantial number of monographs focusing exclusively on quilts during the past 30 years. Prior to 1980, however, scholarship pertaining to quilt history was very limited. In consideration of the development and evolution of quilt scholarship over the past thirty years, this study focused on books, monographs and exhibition catalogs published after 1980. Initially, 118 quilt-centric publications were identified, of which 83 were selected to derive data for the study (see Appendix A). Thirty-five additional sources were excluded from the study due to the absence of quilt dimensions, inconsistency in presentation of dimensions (some publications did not clearly state whether width or length was listed first and/or varied which came first, making it impossible to determine which dimension was the width and which was the length), no date attribution, or lack of corroborating evidence for attributed time period or location of construction (see Appendix A). From the 83 publications used to compile data for the study, 47 were quilt

documentation project publications, 18 were museum catalog publications and 18 were general quilt history books.

To obtain a large sample of bedstead dimensions, beds were located in retail catalogues, museum exhibition catalogues, auction catalogues, and general history of American furniture books. Initially, 304 publications were identified as potential sources for bedstead dimensions; in addition multiple on-line websites were identified as sources for auction catalogues. Following the initial survey 161 publications were identified as containing bedsteads with the requisite information including dimensions and provenance supported by solid scholarship. The remaining 143 publications were excluded from the study due to a lack of bedsteads or missing dimensions. From the 161 publications used to compile data for the study, 70 were auction catalogues from Christie's, Sotheby's and St. Charles Gallery, Inc., 46 were retail catalogues (primarily Sears, Roebuck and Co.), and the remaining 27 were comprised of general furniture and museum publications.

Methods

In order to view changes over time, it was necessary to establish a time frame of sufficient length to identify trends. A start date of 1790 was selected because extant American quilts began to be found in numbers around this time period. In addition this date coincides with the end of the Revolutionary war and the establishment of the United States of America. The 1939 end date was selected to retain the focus on historical quilts and end the study prior to the disruption of World War II.

The establishment of criteria for inclusion was important for deciding which quilts and bedsteads would be included in the data. It was necessary to establish two

separate sets of criteria for quilts versus bedsteads, due to the difference in the number of documented quilts versus bedsteads in publications.

The large number of documented quilts made it possible to establish stricter standards and still achieve the objective of a large sample. For a documented quilt to be included in the data set; its published information had to meet the following criteria:

- appear in a book, monograph or exhibition catalogue published after 1980
- contain both length and width dimensions
- contain an estimated date or date range within 40 years for quilts made prior to 1840 and 30 years for quilts made after 1840
- contain a photograph that showed the complete top of the quilt
- contain one dimension greater than or equal to 30 inches

If a quilt met all of the stated criteria it was than necessary to judge if the estimated date range was reasonable and convincingly supported.

Since available bedstead sources were limited, fewer restrictions were placed on which beds to include in the database. For a documented bedstead to be included in the data set, its published information had to meet the following criteria:

- contain both length and width dimensions
- contain an estimated date or date range within 40 years
- could not be identified as a cot, child, toddler or baby bedstead

Some of the sources did not contain images of the bedsteads; consequently, an image was not required for each bedstead included in the data set. Although it would have been ideal

to include only bedsteads with published information including the height of top and bottom rails, in addition to length and width, this criterion proved unrealistic.

Establishing a system to deal with the various date ranges commonly used for dating quilts was the most challenging aspect of this study. Dates were initially entered into the database according to how they were listed in each respective publication, except when assigned an early, mid- or late nineteenth century or early twentieth century date. If a quilt was labeled early nineteenth century, it was assigned a date range of 1800-1839, a mid-nineteenth century quilt was listed as 1840-1869, a late nineteenth century quilt was assigned 1870-1899, and an early twentieth century quilt was assigned 1900-1939. Surprisingly, not many quilts, but most bedsteads that were not found in retail catalogues, were labeled in this manner. The most common practice for assigning dates to published quilts was to use twenty year date ranges (e.g.1840-1860 or 1850-1870). This common practice of assigning a twenty year date range to a quilt with no inscribed date was necessary because it was impossible to pin-point the year of manufacture for a quilt if the information was not recorded and retained by the maker or maker's family. Unfortunately, this practice of assigning overlapping date ranges causes problems when conducting a temporal study.

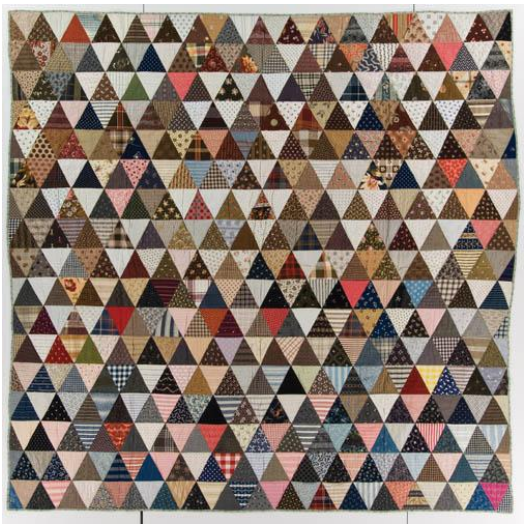
There was no easy solution to the problem of quilts from similar time frames being assigned similar, but different date ranges such as 1840-1860 or 1850-1870. To deal with the overlap, the midpoint of each date range was used to designate the estimated decade of manufacture for each quilt. A published quilt assigned the date range of 1845-1865 was assigned a midpoint of 1855 and attributed to the 1850s decade for the purpose of this study; a quilt with the date range of 1850-1870 was assigned a

midpoint of 1860 and placed in the 1860s decade for this study. The same method for assigning a quilt to a decade was used for assigning a bedstead to a decade.

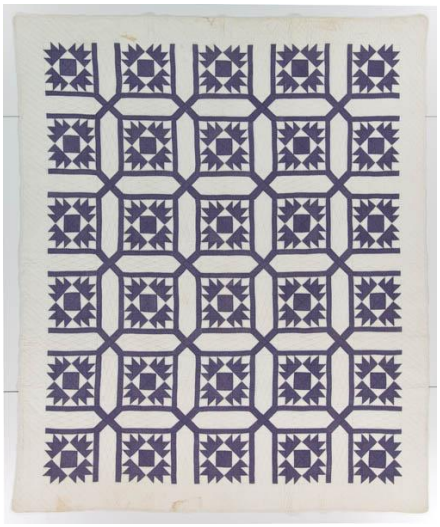
To determine if there were correlations between the dimensions of a quilt and its style, the overall format or set of each quilt was coded and entered in the data set. Brackman identified four dominant sets in her study of inscribed quilts: framed medallion, all-over, bar and block formats.[5] For the purposes of this study the four dominant formats identified by Brackman were used along with four additional formats that allowed more detailed analysis, resulting in the following eight quilt formats: all-over pattern, bars, block, central-medallion, original, four-block, star, and whole-cloth (see Figure 1).[6]

To examine the relationship between quilts and beds, it was necessary to determine what type and size of quilts to include in the data set. Up until the middle of the twentieth century the primary goal of quilts was to cover beds, with the exception of Crazy quilts. Although Crazy quilts occasionally have been used to cover bedsteads, the primary function of Crazy quilts was decorative—as a table covering or as a throw for a chair or sofa rather than as a primary bedcovering. Since the dominant role of Crazy quilts was not to cover a bed, the decision was made to exclude them from this study.

In addition to excluding Crazy quilts, Amish quilts were also excluded. The main purpose of this study was to identify trends in quilt size in mainstream American quiltmaking and Amish quilts are not a part of mainstream culture. Therefore, if a quilt was clearly identified as having Amish origins, the quilt was not included in the study. Mennonite quilts were included in the study, due to the greater participation of Mennonites in mainstream culture and the greater similarity of their quilts to the majority



All-over. *Thousand Pyramids.* Maker Unknown. Possibly made in Pennsylvania, 1890-1910. 80.5 x 81 inches (width precedes length).
IQSCM. 2003.003.0137.



Block. *Union Square*. Maker Unknown. Possibly made in Cass County, Michigan, 1875-1895. 63.5 x 77.5 inches.
IQSCM. 1997.007.0053.

Central-Medallion. *Peacock.* Possibly made in St. Louis, Missouri, c. 1935. 81 x 85.5 inches.
IQSCM. 1997.007.0159.

Four-Block. *Jester's Plume.* Possibly made in Lancaster County, Pennsylvania, 1890-1910. 88.5 x 89 inches.
IQSCM. 1997.007.0625.

Figure 1. Quilts Illustrating Each Quilt Format.

Original. Probably made by the Peet sisters (Cordelia Peet, Jane Hull, Helen Lind, and Lois Sage). Kent County, Michigan, c. 1908-1909. 55.5 x 67 inches.
IQSCM. 1997.007.0265.

Star. *Star of Bethlehem*. Maker/location unknown, 1880-1900. 81.5 x 80.5 inches.
IQSCM. 2003.003.0233.

Bar. *Split Bars.* Possibly made in Pennsylvania, 1890-1910. 86.6 x 86.5 inches.
IQSCM. 2003.003.0291.

Whole-cloth. Made by the Eleanor Beard Studios, Hardinsburg, Kentucky, c. 1930. 68 x 80 inches.
IQCSM. 2006.008.0001.

Figure 1. Quilts Illustrating Each Quilt Format, Continued.

populations. If Amish quilts had been included in the study, it was possible that they would have skewed the data because of their typically smaller size.[7]

Since no research has been published regarding typical quilt sizes for adult beds versus baby cribs and children's bedsteads and the dimensions of adult bedsteads were unknown when the quilt data were compiled, it was necessary to include all quilts that contained at least one dimension larger than or equal to 30 inches to try to ensure that the study included all of the quilts that could conceivably cover an adult bedstead. After the data on bedsteads were collected, they were examined to find the smallest area (1983 $in.^2$). Based on the smallest bedstead area, quilts that had an area less than 1983 $in.^2$, were removed from the data set prior to analysis. Although smaller quilts may have been placed on a larger bed, any quilt smaller than the smallest bedstead would not be able to serve as a primary bedcovering for an adult bedstead since it would fail to cover the top of the bed much less provide extra to hang over the sides. Out of the 3374 quilts that meet the initial criteria for inclusion in the study, 3299 quilts had an area that was greater than or equal to 1983 $in.^2$. This step in the data analysis could have been eliminated if the data on bedsteads had been collected prior to the data on quilts.

To analyze the quilts by region, the quilts were coded for the following five regions: New England, Middle Atlantic, Midwest, Southeast and West. The New England region consists of Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont. The Middle Atlantic region consists of Delaware, Maryland, New Jersey, New York, Pennsylvania and Washington D.C. The Midwest region consists of Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Ohio, Oklahoma, South Dakota, Texas and Wisconsin. The Southeast region consists of

Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia and West Virginia. The West region consists of Arizona, California, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington and Wyoming.

Table 1. Location Attributions Used for Quilts.

	Frequency	Percent
Made in	2048	62
Probably made in	396	12
Possibly made in	604	18
Unknown	251	8
Total	3299	100

Each quilt location was assigned based on the information provided in the publication. The published information was scrutinized and efforts were made to avoid inaccurate geographical designations by analyzing the supporting evidence provided about each quilt and why it was assigned to a particular geographical origin. Of the 3299 quilts in the database 92 percent were assigned a location. Locations were entered into the database with a designation of "Made in", "Probably made in", "Possibly made in" or "Unknown" (see Table 1).

To receive a designation of "Made in" the authors of the publication had to provide solid supporting evidence for the assigned location. Some examples of supporting evidence include strong provenance provided by the family along with corroborating research on the quiltmaker. Sixty-two percent were assigned a "Made in" designation. The high percentage of quilts assigned the "Made in" attribution is likely due, in part, to the rigorous criteria for inclusion in the database.

The next designation was "Probably made in," which represented 12 percent of the quilts in the data set. A designation of "Probably made in" was assigned to a quilt that had weak provenance, lacked corroborating evidence such as census records for a

quiltmaker, or if the census records or family information indicated the quiltmaker moved frequently. If a quiltmaker moved several times within a twenty year time period, it would be difficult to pinpoint the location where the quilt was made. Some quilts that were listed as "Made in" by the publication were designated as "Probably made in" for the purposes of this study, if the author felt that there was not sufficiently strong corroborating evidence.

The next designation was "Possibly made in." Eighteen percent of the quilts in the data set were assigned this designation. A designation of "Possibly made in" was assigned to a quilt that had no supporting evidence as to why it was attributed to the location, although the publication listed a location. If a quilt appeared to be assigned a location based on where it was found by the current owner or dealer, the quilt was also assigned a "Possibly made in" designation.

The final designation was "Unknown." Only eight percent of the quilts included in the data set had an "Unknown" geographic location. In *Clues in the Calico*, approximately 30 percent of the inscribed quilts analyzed by Brackman had an "Unknown" location attribution. The lower percentage of quilts in this study with an attribution of "Unknown" may be a reflection of the increasing standards of quilt scholarship since 1989 or a reflection of the criteria established for inclusion in this study.[8]

In 1790 the United States consisted of only thirteen states; by 1939 the number of states had increased to 48. Due to the large time span and geographical area covered in this study, some quilts were made before a state entered the union. For the purposes of this study, a quilt was listed as "Made in" (or possibly or probably made in) the state to

which the territory was eventually incorporated, rather than the name of the territory at the time the quilt was made.

The quilt and bedstead data were compiled from the previously identified sources by examining each source and identifying quilts or bedsteads that met the established criteria. If the artifact met the criteria, the data were entered into a Microsoft 2007 Access database with separate tables for quilts and bedsteads (see Appendix B: Table 8 and Table 9). After all of the identified sources were examined and data successfully entered into an Access database, the data were transferred to IBM SPSS Statistics19 (SPSS) for ease of compiling descriptive statistics, charts and graphs. To transfer the data into SPSS it was necessary to export the Access files into Microsoft 2007 Excel and then open the Excel spreadsheets inside SPSS, and save them as an SPSS file. This procedure was followed for each Access table creating two separate SPSS files: one for quilts and one for bedsteads.

Once the transfer to SPSS was complete, it was necessary to check for errors in the data set. The data were thoroughly vetted by examining each entry, then running frequencies and plotting graphs to ferret out errors. Any errors that were detected were corrected by consulting the original source. After extensive review the data set was determined to be free from all major errors. At this point, it was necessary to code certain fields so that SPSS could be used to its maximum potential (see Appendix B: Table 10 and Table 11). Following the transfer of the data to SPSS and the coding of fields, it was necessary to re-examine the data sets for errors introduced during the coding

and reorganization process and make necessary corrections. The analysis of the data began by exploring the data and compiling descriptive statistics about the data set.

Throughout this document the width of an artifact will always precede the length and all measurements are listed in inches. The documented lengths and widths were used in all calculations with the exception of analyzing the most common widths and lengths, in this case measurements were grouped in one inch intervals (e.g. 84 inches would included the following measurements 84.00-84.99 inches). To facilitate the readability of the document calculated percentages and measurements are rounded.

Delimitations and Limitations

Many quilt scholars feel more confident, in conclusions drawn from a data set created with only date-inscribed quilts. Date-inscribed quilts are quilts that contain a date that are typically inked, embroidered, stamped or quilted into or onto the top of the quilt. Care needs to be taken when using a date inscribed on a quilt as the estimated date of manufacture. Although an inscribed date often indicates the year a quilt was completed, an inscribed date sometimes represents a birth year, marriage date, death date or some other commemorative date, which may or may not relate to when the quilt was actually made. In addition, it is important to examine inscribed dates carefully to make sure they are contemporaneous with the quilt; ancestors and dealers have been known to add dates at a later time. Bearing this in mind, Barbara Brackman relied solely on date-inscribed quilts for her seminal study and publication, *Clues in the Calico*. Although including only date-inscribed quilts in this study would have resolved the problems associated with assigning dates described above, it was determined that the sample size would be too small for meaningful findings if only date-inscribed quilts were included. Consequently,

quilts without inscribed dates were included in the project as long as convincing evidence existed for why they were assigned to a particular time period. Out of the total 3299 quilts in the data set only 496 (15%) contained a date inscribed on the quilt. In terms of the bedsteads, it was not common for bedsteads to have a dated inscription. When a bedstead has a date stamped, inked, stenciled or incised on it, the inscription often refers to the year it was patented or when a particular piece was patented. Consequently, caution must be used when assigning dates based on bedstead inscriptions and bedsteads without inscribed dates or provenance were included in the study as long as solid evidence supported an estimated date or time period.

Relying solely on published sources to derive data for a study has several drawbacks, but is necessary when a broad sample is required. One of the problems associated with published sources and museum collections was the bias of uniqueness. Items selected for publication and inclusion in museum collections tend to be the best examples of a genre, unique items associated with an historical figure, or ones with provenance. Typically, they are not examples of utilitarian or everyday items used by the majority. Another problem was the quality and consistency of information presented in each publication.

A problem encountered with dimensions presented for quilts was that it was not always clear which dimension was the length and which dimension was the width of a quilt. The length was traditionally defined as the longest dimension and the width as the shorter dimension. This was fine until you try to place a quilt on a bed. When a quilt was laid on a bed it was not always clear if the longest or shortest side should be placed across the width of the bed. In this study, each quilt image was examined to determine whether

or not a quilt had a specific design element that suggested how the quilt was intended to be placed on a bed. The results of this examination showed that placing the longest dimension of the quilt parallel with the length of the bed, was not always the way the maker or owner likely used the quilt. Sometimes the side of the quilt with the longest dimension was intended to be placed parallel to the width of the bed, leaving more hanging down on each side.

Most furniture history books did not contain bedsteads and if a book contained a bedstead, it often did not include both a width and length dimension. It was more common, particularly in retail catalogues to provide the width of the bedstead and the height of the headboard while neglecting to provide the length of the bedstead. Most publications, with the exception of those published through Winterthur, rarely contained detailed or consistent dimensions and it was often not clear if the measurements were inside or outside measurements. Furthermore, many historic bedsteads have been altered over time changing their original dimensions. Unless a bedstead has been taken apart and stored in an attic, barn, basement, or some other storage area, it typically remains a functional item in the home because it takes up so much room. Consequently, it was common to find bedsteads that had their posts shortened or their rails lengthened to accommodate a contemporary mattress. Efforts were made to eliminate bedsteads that had any dimensional alterations. To acquire more dimensions for bedsteads would entail visiting many museums and measuring bedsteads. This was outside the scope of this project. Bedsteads with dimensions and estimated dates proved challenging to locate. Consequently, fewer bedsteads than quilts were included in this study.

The bedsteads in this study documented in the 1890s through 1920s, are biased towards bedsteads sold through the Sears, Roebuck and Co. catalogue. The retail catalogues for Sears, Roebuck and Co. were easy to access and frequently included both the width and length dimensions. Consequently, the majority of bedsteads included in this study for these four decades were sold through Sears, Roebuck and Co. The popularity of the company during this time period among the working class and middle class suggests that relying heavily on this source for bedstead data probably did not negatively impact the reliability of the data in terms of actual bestead dimensions for the period. Furthermore, "the popularity of the Sears, Roebuck and Co. "Century of Progress" quilt contest in 1933 shows that quiltmakers during this time period were well acquainted with the catalogue.[9]

CHAPTER 3
LITERATURE REVIEW

This review of literature begins with an overview of quilt history scholarship, followed by a brief look at bed history scholarship, focused on the American bed. After presenting an overview of published work done in these two fields, a brief historical and cultural overview is provided for four time periods: 1790-1839, 1840-1869, 1870-1919 and 1920-1939 to provide context regarding trends in quilts and beds within the larger decorative art movements of this time frame. These time periods were chosen based on the prevalent decorative art movements, quilt styles and furniture styles, associated with these periods. The 1790-1839 section focuses on the Rococo, Early Classical and Late Classical decorative arts movements. The 1840-1869 section focuses on three of the main Victorian revival decorative art styles: Gothic, Elizabethan and Rococo. The 1870-1919 section focuses on the Renaissance Revival, Aesthetics Movement, Arts and Crafts Movement, Colonial Revival and the 1920-1939 section concludes with early Modernism and Art Deco.

Quilt History Scholarship

Quilt history scholarship follows the same three research periods observed in the decorative arts by material culture scholar Thomas Schlereth. According to Schlereth the three main periods of decorative arts scholarship are as follows: "(1) collecting and authenticating; (2) describing and classifying; (3) analyzing and explaining." Schlereth notes: "Each [period] has a dominant attitude toward the martial culture of the home, a disciplinary focus for its investigation, and an interpretive perspective…the phases' ascendancies follow each other in a rough chronology, each also has its supporters in the

present."[10] In an effort to understand the development of material culture studies, he identified these three research periods and subsequently used them to examine and classify the literature on the material culture of the American home.[11]

According to Schlereth the first period of research focuses on collecting and authenticating the object of interest, in this case quilts. Research in this period is typically conducted by museum curators, collectors, antiquarians and local history enthusiasts.[12] Schlereth uses Kenneth Ames concept of "centripetal patterns" of research versus "centrifugal patterns" to help define the research conducted in the first period. Centripetal patterns of research focus on the artifact and/or maker and ask direct questions that can be answered by the object and looks inward to the artifact and maker. The centrifugal pattern takes the artifact and/or maker and moves out from there to ask larger questions about humans and society.[13] In the 1970s, collectors such as Jonathan Holstein and Gail van der Hoof traveled throughout the Northeast and Pennsylvania collecting quilts. In the 1980s Robert and Ardis James began their collection of quilts, which took them around the United States. The creation of the International Quilt Study Center and Museum (IQSCM), Lincoln, NE, and development of a quilt studies program was a direct outcome of the collecting and authenticating period. In addition to the large quilt collections formed in the 1970s and 1980s, local enthusiasts inaugurated quilt documentation projects in an effort to preserve the quilting heritage of their communities and states. These are just a few of the notable efforts related to quilts during the collecting and authenticating period of quilt history scholarship.

In the 1980s the focus of quilt history publications shifted towards the second category of Schlereth's research periods: describing and classifying. By 1980 there were

enough researchers working in the field of quilt history to organize the American Quilt Study Group, which is still in existence today. The American Quilt Study Group held its first annual conference in 1980 and published the first issue of its yearly publication *Uncoverings*, which included articles that represent examples of both periods two and three in Schlereth's typology of decorative arts scholarship: describing and classifying, and analyzing and explaining. Many of the documentation projects begun in the early 1980s were ready to publish their findings by the end of the decade. The format widely adopted by quilt documentation projects involved presenting quilts by describing and classifying them along with the inclusion of a brief story about who had made or used the quilt.

In the first issue of *Uncoverings*, Sally Garoutte researched "Early Colonial Quilts in a Bedding Context." Garoutte shed light on one of the most prolific myths of quiltmaking (up until this time), the idea that our colonial foremothers spent their time feverishly sewing together small scraps of fabric in order to provide warm bedding for their families and the concept that quilts were common during the colonial period which she defines as 1620-1780. She compiled data from probate inventories taken between 1620 and 1780 and found blankets were the most common type of bed covering followed by rugs and coverlets. Quilts were actually listed the least and were the most expensive of the four types of bedcoverings. Quilts at this time were found in the wealthier inventories and were not made from scraps, instead they were typically whole-cloth quilts constructed from large pieces of fabric.[14]

In Pennsylvania, the Oral Traditions Project held two separate three day quilt history conferences in 1985 and 1987, and published the symposium papers in *Pieced by*

Mother edited by Jeannette Lasnasky. Included in *Pieced by Mother* was "Early Pennsylvania-German Traditions: Beds, Bedding, Bedsteads and Sleep" by Alan G. Keyser, a Pennsylvania-German folk life researcher.[15] The article investigated the Pennsylvania-German farm house and the different locations in which people slept and explains the type of bed, bedding and bedsteads used. The focus was on a small, non-mainstream group of individuals and cannot be used to describe mainstream sleeping practices. Sleeping occurred on both the ground floor and on the second floor until the nineteenth century when the master bedroom moved up-stairs.[16] Local cabinetmakers typically made the Pennsylvania-German bedsteads, which usually measured 24 inches from the floor and between 49 to 53 inches wide and from 66 inches to a little over 72 inches in length. The beds were routinely covered with a coverlet.[17]

Quilt historian Barbara Brackman provided the first detailed guide to dating quilts in *Clues in the Calico* (1989). Her work provided clues for dating quilts to assist quilt historians in identifying and classifying quilts. Brackman created a database of 885 dated quilts and used it to identify quilting styles and trends. In regard to the size of quilts Brackman writes:

> The size of a quilt has not been statistically correlated with dates, but observation by myself and others indicates that large, square quilts (9 or even 10 feet wide) tend to date from before the Civil War or even recently (since the advent of the king-size bed). Quilts about seven-feet square are a rather standard size that gives no indication of date, but smaller quilts, pieces so small they would not cover an adult sleeper, were popular during the last quarter of the nineteenth century. These slumber throws were designed to cover the top of a bed, a piece of furniture or a napper. Even smaller quilts may be children's bedding. In general, size is at best a weak clue for dating.[18]

Brackman acknowledges that no research had yet been conducted on the size of quilts while summarizing the basic beliefs about the size of quilts and their relationship to dating quilts.

Jeanette Lasansky, who documented quilts made in central Pennsylvania and participated in interviewing quiltmakers in New Mexico, concluded that "prevalent use and the dictates of fashion probably had more to [do] with the quilts' size than did the size or shape of the bed until relatively recently."[19] Lasansky argues that at the turn of the nineteenth century quilts served as the top layer of the bedding (what we would call the bedspread today) and had to be large in size to hang down over the sides and cover the other bedding and possibly a trundle bed beneath, but by the turn of the twentieth century quilts had decreased in size because they were no longer the top layer of bedding.[20] According to interviews conducted by Lasansky, store-bought counterpanes became the most common top layer by the turn of the twentieth century; quilts were used to provide extra warmth and were only intended to cover the top of the bedstead because the store-bought counterpane or topspread covered the quilts and hung down on each side.[21] Nora Pickens, who worked with Lasansky interviewing New Mexico quilters, noted:

> Quilts were not used as décor in the days of their youth. To them a bed quilt showing on it would have looked like an unmade bed, just would not have looked proper….A bedspread was spread over the quilts during the day both because it protected the quilts, which were a lot of trouble to wash, and because the bed then looked properly made up. Mildred Whaley McDonnell of Las Cruces remembers her mother putting a sheet over the quilts as a bedspread, a custom remembered by many of the quilters we met: the sheet so used, she says, would have been 'ironed 'til you could see yourself in it!' The bedspread-sheets were often embellished with embroidery or appliqué.[22]

Virginia Gunn, in "Quilts for Union Soldiers in the Civil War", discovered the importance of size in determining whether a quilt was made for use in the Civil War. Most quilts donated to the wartime efforts were used during the war and have not survived. In her research she cites various sources requesting quilts from 50 x 84 inches to 48 x 96 inches.[23] Quilts of these sizes were intended to cover a hospital cot, although women, particularly at the beginning of the war, donated quilts in many different sizes because they were already constructed.

The quilt literature focusing on directional design elements was slim. In *Clues in the Calico*, Brackman documented changes in the fabrics and techniques used in borders and noted that quilts with borders on fewer than four sides were "surprisingly common throughout the history of patchwork quilts."[24] Borders along one edge of a quilt might be part of the design of the quilt or a later addition, referred to as 'beard guards' by Lasansky in "Myths and Reality in Craft Traditions." According to Lasanksy 'beard guards' were a "protective muslin strip basted over the top edge—where it would have rested on the sleepers' heads"—and were most commonly seen on early twentieth century quilts.[25]

In addition, Lasansky conducted the only study of quilt structure in relationship to beds. Her brief article "T-Shaped Quilts: A New England Phenomenon" appeared in the December 1997 issue of *The Magazine Antiques.* Her research focused on quilts with two cut-out corners, which she calls T-shaped quilts, to determine if it was a regional stylistic characteristic. Up to this time it was commonly believed that T-shaped quilts were only made in the New England in the late eighteenth century or the first half of the nineteenth century; however, no research had been conducted to support these claims. Lasanksy

worked with numerous quilt documentation projects around the United States and with museums in New England to conclude that the majority of T-shaped quilts could be traced to the New England area, but since they are still being made, the format was not a good indicator of date. Lasansky has also cautioned against the persistent assumption that all quilts with Cut-out corners were intended to be used in conjunction with a high-post bed.[26]

Quilts with asymmetrical designs often have a row of half blocks along one edge or a shift in the colors used along one side of the quilt that was not consistent with the rest of the quilt blocks. Asymmetrical quilts were first documented during the Virginia quilt documentation project. The Virginia quilt documentation project was conducted in the late 1980s, a period when asymmetrical designs had not been widely documented or discussed in the published literature. [27] In *Clues in the Calico*, Brackman was not convinced that asymmetrical quilts (quilts with half blocks or an unusual shift in color at one edge) were necessarily made to be used up-against-the-wall as the Virginia quilt documenters suggested. Brackman postulated that this perspective may be a twentieth century construct derived from viewing quilts hanging on a wall.[28]

In conclusion, an examination of the literature illustrated that information on changes in quilt size was based largely on the personal observations of quilt scholars rather than systematic documentation. Furthermore, little information was found in the published quilt literature regarding directional design elements on quilts. This highlighted the need to conduct further research on the changes in quilt dimensions overtime and to better understand quilts in the bedding context.

Bed History Scholarship

The history of American beds and bedrooms has been neglected by the decorative arts literature in favor of classifying and describing chairs and explaining and analyzing parlors. The early exceptions read like anecdotal stories of the history of beds rather than a thoroughly scholarly examination.[29] A few beds are included in the best encyclopedic volumes of American furniture history, but their introduction was typically brief. Several museums have curated exhibitions on beds, and published exhibition catalogues, while scholars who have chosen to research bedrooms have focused on the emotional rather than the physical material culture of the bedroom creating a gap in the historical literature on American beds and bedrooms.

The lack of attention paid to bedsteads by furniture and antique scholars was noted as early as 1910 by antique collector Walter A. Dyer, in *The Lure of the Antique*. In his guide to collecting antiques he writes:

> Before leaving the subject of old furniture, however, I must dwell for a little on the subject of old bedsteads, for although their size and high value make them less common possessions, a study of other kinds of furniture gives a slighter clue to them than to high-boys and sofas.[30]

Based on his experience he noted that bedsteads were rare and that many of the early bedsteads were simple frames and often times mattresses were simply placed directly on the floor.[31]

Interest in beds in the museum environment originally focused on the correct use of beds in a period room setting. Inspired by Abbott Lowell Cumming's research on rural New England household inventories and Nina Fletcher Little's work at Sturbridge Village, the 1960 symposium "Bed Hangings" was held, which resulted in the publication

of *Bedhangings: A Treatise on Fabrics and Styles in the Curtaining of Beds, 1650-1850* (republished in 1994). It was a seminal piece of literature that explores extant sources to better understand the traditional eighteenth- and early nineteenth-century bedroom, from the viewpoint of the bed.[32] In addition to the work done by museum researchers to establish the authenticity of the beds used in museum exhibitions, several major museums have held exhibitions focused on beds. The Museum of International Folk Art exhibited "Sleeping Around: The Bed from Antiquity to Now" in 1996, curated by Annie Carlano and Bobbie Sumberg and accompanied with a catalogue of the same name. The exhibition focused on presenting a well-rounded historical and international look at the various beds used by different societies and at various times. According to Carlano and Sumberg, the traditional bed structure was established in Europe by 1250, consisting of a bedstead, a bottom mattress, a top mattress, a featherbed covered with a bed-sheet and bolster along with pillows and cushions.[33]

When scholars have elected to study American bedrooms, the focus has largely been placed on the emotional role of the bedroom; one exception was conducted by Elizabeth Garrett in *At Home: The American Family 1750-1870.* Garrett relied on primary sources to look at objects in each room of the American home, including the bedroom. In the bedroom she explores the common objects found and the advice given by domestic guides. Unfortunately she does not linger long on bedsteads, although she spends considerable time on mattresses and sheets. Architectural historian, Elizabeth Cromely professor at the State University of New York at Buffalo, has conducted extensive research into the role of bedrooms in the American home. In "A History of American Beds and Bedrooms, 1890-1930", Cromely illustrates how bedrooms were

private spaces where an individual could be alone to read, write, rest and occasionally entertain visitors and was not reserved exclusively for sleeping. Cromely examines house plans to understand the changes in bedroom locations within the home and what these changes mean to the inhabitants. In her research she noticed a trend started in the mid-nineteenth century among the wealthy for all sleeping rooms to be located on the second floor and by the early twentieth century this had become the common house plan even among the middle-class. This floor plan was based on function rather than social status. Cromely argues that working class individuals were more likely to share beds and bedrooms than their middle-class counterparts; the separation of sleepers by gender has been commonplace throughout the nineteenth century. [34] Carolyn Brucken, studied the American bedroom and the way that the room reinforced cultural ideologies within a private setting; while Sarah Carter examined photographic images of girlhood bedrooms and dormitory rooms between 1875 and 1910 and contextualized girlhood bedrooms as transitional space for females attempting to establish both an image of feminity and independence. [35] Finally, Dona W. Horowitz-Behrend studied magazines in *A Room of My Own: A Child Centered Home: 1900-1960* to understand changes in the way houses were structured to reflect changing childrearing philosophies.[36]

American Life and Design: 1790-1839

Between 1790 and 1839 significant changes occurred in the everyday lives of Americans as they transitioned from a colony dependent on foreign goods to an industrial nation. Until America won independence from the British Empire, Britain largely controlled the trade of goods and ideas. With newfound independence the young country

was free to import goods directly from France and with the anti-British sentiments that remained after the Revolutionary War, the founding fathers adopted French styles. [37]

The early nineteenth century was a time of transition; major shifts occurred in the social and economic structure of both rural and urban communities as industrialization began to take root in the newly formed United States. At the beginning of the century, the majority of Americans lived in a rural setting, dependent on a self-sufficient lifestyle. Trade relied primarily on the barter system and the family was the primary economic unit. As industrialization spread throughout the United States, the family initially remained the primary economic unit as entire families left the farm to work in factories. However, as money began to replace the barter system, more individuals moved into the urban setting to work in factories.[38]

As families moved into urban settings women became more active in societies, also known as associations, which focused on religion, charity, reform, benefit, fraternity, and self-improvement. In addition to taking care of the household, women were actively participating in the community and leaving the home to do so. According to Mary Ryan, associations in Utica, New York, were popular from the mid-1820s to the mid-1840s and served as a social tool to help individuals (men, women and children) adjust to the new industrial and commercial way of life.[39]

When researching quilts and quiltmaking it is vital to understand that quiltmakers were heavily influenced by mainstream cultural and decorative art movements. While quilts may not always appear to be literal translations of a particular decorative arts movement, quilts are designed to be used in conjunction with beds, which in turn are placed in bedrooms, which typically conform to a prevailing decorative arts style. From

1790 to 1839, three styles dominated American design: Rococo or Chippendale, Early Classical Revival or Federal and Late Classical Revival or Empire. Rosemary Krill and Pauline Eversmann from the Winterthur Museum, have elected to use the art historical terms of Rococo instead of Chippendale, Early Classical Revival for Federal and Late Classical Revival for Empire; arguing it is more appropriate and inclusive.[40] These styles affected architecture, art, fashion, literature, furniture and quiltmaking.

Quilts: 1790-1839

The late-eighteenth century marks the beginning of when extant quilts are found in numbers. Quilts were made prior to that in the United States (which was still a British colony), the British Isles and Europe, but due to the fragile nature of textiles and the functionality of quilts, few survive. The earliest quilts surviving in large numbers dispel the myth that early quiltmakers were in desperate need of warm bedding and hastily stitched together their fabric scraps and worn clothing to provide quilts for their families.[41] Instead, early quilts tend to be either all-over patterns, such as hexagon mosaic quilts, whole-cloth or cut-out chintz appliqué quilts. The two later styles of quilts require large amounts of fabric and instead of displaying frugality, they served as indicators of wealth. Commercial cotton sewing thread became available at the beginning of the nineteenth century. Prior to this fine sewing thread was typically silk and could be extremely expensive or it was handspun linen, wool or cotton. The availability of inexpensive machine spun cotton sewing thread made quilting easier and less expensive.

Whole-cloth quilts are made from several full-width pieces of one fabric for the top, with the quilted design creating the visual interest (see Figure 2). Calamanco wool (wool that has undergone a calendaring process to achieve a high gloss such as the one

Figure 2. Blue Calamanco Whole-Cloth Quilt and Detail. Made by Betsey Smith Paine (1783-1826) in Woodstock, CT. Dated1808. 88 x 90 inches. *Photo by David Stansbury. Source:* The Connecticut Quilt Search Project. *Quilts and Quiltmakers Covering Connecticut.* Atglen, PA: Schiffer Publishing Ltd., 2002, 18-19.

used in the quilt in Figure 2), was a popular fabric for whole-cloth quilts; however, silk, un-calendared wool, linen and cotton were all used for whole-cloth quilts. Due to the popularity of white whole-cloth quilts from Marseille, France, white is often associated with whole-cloth quilts but in America whole-cloth quilts were made in many different colors and sometimes prints also were used. Brackman identified "rich indigos, oranges, greens, golds and shocking pink" as other popular colors for whole-cloth quilts during this time period.[42]

The design motifs on the center ground and borders of whole-cloth quilts are created with the quilting stitches; sometimes cording or stuffing creates dimension and draws emphasis to a particular design. Common motifs found on extant quilts mimicked designs in the decorative arts including: flowers, vases, and vines. Linda Eaton, curator of textiles at the Henry Francis du Pont Winterthur Museum, cautions quilt historians that

Figure 3. Cut-Out Chintz Appliqué Quilt. Maker Unknown. Possibly made in Ohio, 1820-1840. 89 x 93 inches.
Source: IQSCM. 1997.007.0253.

many whole-cloth quilts were used to upholster furniture in the early twentieth century and the small number of surviving examples of early quilts may be due to this repurposing. Eaton provides numerous quotes from H.F. du Ponts' correspondence with dealers that highlight how common the practice was.[43]

In the seventeenth century, Europe began to trade extensively with India; two of the most prized imports from India were spices and textiles. Up until the seventeenth century, European countries relied on wool and linen for its textile needs, with silk for the wealthier, while, India depended on cotton fabrics. European traders began to import brightly painted cottons and the general public fell in love with them. One of the most popular styles of imported cotton was chintz: a fabric with polychrome floral designs, and often a glazed surface finish. Not only was chintz beautiful, it was colorfast and easy to clean. The French and English wool and linen manufactures were rightfully worried

about their livelihood and lobbied for legislation restricting the importation of cotton prints from India, during the early eighteenth century. The new laws banning importation of these exotic prints did not diminish the demand and soon a large and prosperous black market operated that supplied France and England with chintz from India. While the bans were in place textile manufactures in both countries worked on mastering the complex cotton dyeing processes. In the last quarter of the eighteenth century, the bans restricting the importation of cottons in both countries were revoked. However, English and French textile printers had mastered the art of dyeing and printing complex designs on cotton fabrics by this time, and were able to compete successfully, with India in the market for chintz without trade protection. [44]

In addition to importing the popular chintz yardage, merchants imported *palampores*, lightweight printed and/or painted bedcoverings and bedhangings, from India beginning in the seventeenth century. The *palampores* were handpainted and typically featured a tree of life motif in the center that was framed with handpainted or block printed borders. Because *palampores* were handpainted and printed they often featured large areas of neutral background, and provided inspiration for cut-out chintz appliqué quilts. Research conducted by Carolyn Ducey, collections curator at the International Quilt Study Center and Museum, shows cut-out chintz appliqué quilts began to be made in the late 1770s and remained popular into the 1830s; the style does not completely die out in the 1830s and examples that date to the 1850s exist (see Figure 3).[45] The style took advantage of small amounts of the expensive chintz fabric and mimicked the format of *palampores*. By cutting out select floral, bird and vine motifs quiltmakers

Figure 4. Hexagon Mosaic Quilt. From the Lynde Family of Salem, MA. Maker Unknown. Circa 1830. 75 x 107.75 inches. Peabody Essex Museum, Gift of Helen C. McCleary. PEM 123834.
Source: Bassett, Lynne Zacek. *Massachusetts Quilts: Our Common Wealth*. Lebanon, NH: University Press of New England, 2009, 23-24.

were able to place them on neutral backgrounds and create a larger design with limited fabric. The style also allowed the quilter creative freedom to combine fabrics in a manner she liked.

The third popular style of quilt found around the turn of the nineteenth century was one in an all-over pattern (see Figure 4). All-over pattern quilts repeat one shape to create a design; a common shape, particularly in this era, was the hexagon. Like whole-cloth and cut-out chintz appliqué quilts, all-over pattern quilts have a direct connection to Europe, and are believed to have originated in England.[46] Eliza Leslie (1787–1858) published the first hexagon quilt pattern known in the United States. Prior to research conducted by the Massachusetts quilt project and published in *Massachusetts Quilts: Our Common Wealth* by Lynn Bassett, *Godey's Lady Book* was credited with printing the first quilt pattern in the United States in 1835. However Bassett convincingly demonstrated that the credit should go to Eliza Leslie, author of *American Girl's Book: or Occupation for Play Hours*, because the 1835 pattern in *Godey's* was an exact reprint of the pattern Leslie published in 1831 in her book.[47] Although, Leslie's pattern was not published until 1831, hexagon quilts and other all-over pattern quilts were

being made in America prior to this date. At the turn of the nineteenth century many Americans still had strong ties to England and emigrants from England could also have helped spread the popularity of the design.

Not everyone felt that quiltmaking was worth the effort during this time period. On the first page of *The American Frugal Housewife*, Mrs. Child recommended patchwork but cautioned that "it is indeed a foolish waste of time to tear cloth into bits for the sake of arranging it anew in fantastic figures; but a large family may be kept out of idleness, and a few shillings saved, by thus using scraps of gowns, curtains, &c."[48] Mrs. Child's sentiments were shared in England by Isaac Taylor who noted that although patchwork quilts were "evidence [of] the patience and perseverance of the maker" that it was not of the best taste and "that the time consumed upon it might have been better employed."[49]

Beds: 1790-1839

Early eighteenth century inventories indicate that beds of the period were often found in the parlor and acted as an indicator of wealth and position. By the end of the eighteenth century, however, beds were moving out of the parlor and into specialized rooms in most urban areas, although some rural households still had a bed in the parlor well into the nineteenth century. [50] Like extant quilts from the 1790s through 1830s, many of the surviving examples of beds and information on beds in this time period represent the upper and middle-class of American society due to the conditions necessary for an object to survive.

In addition to dramatic changes in society, the Industrial Revolution reshaped the way furniture was produced and the customer's interaction with the cabinet-maker. Prior

Figure 5. Rococo Bedstead. Possibly made in Salem Massachusetts. Circa 1765-1795. Reproduction Bedhangings. The frame measures 54.25 inches in width by 75 inches in length. The height from the floor to the rail is only 16 inches and the overall height is 93 inches (including the fabric cornice).Winterthur Museum. 55.792.
Source: Nancy Richards and Nancy Evans, *New England Furniture at Winterthur: Queen Anne and Chippendale Periods* (Lebanon NH: A Winterthur Book, 1997), 201-202.

to the Revolutionary War furniture was made by a master craftsman who employed one or two journeymen and several apprentices. Furniture was primarily custom made although many craftsmen would keep a small stock of ready-made furniture for customers. After the Revolutionary War, the emphasis shifted towards cost effectiveness and quantity. As a result craftsmen began to be replaced by large enterprises focused on creating inventories of goods ready for purchase. This altered the relationship between master and apprentice to owner and employee. As the number of furniture warehouses increased in the early 1800s and with them increased consumption of pre-made furniture, the direct relationship between cabinetmakers and consumers was severed. By the 1820s furniture showrooms had spread into less urban centers and bespoke work was disappearing except for expensive, elite commissions.[51]

Figure 6. Painted Low-Post Bedstead. Made in Lancaster County, Pennsylvania, Circa. 1790-1810. The frame measures 51.2 inches in width by 78 inches in length. The overall height is 33 inches.
Source: Christie's, *Pennsylvania German Folk Art from the Kolar Collection. January 17, 2003* (New York: Christie's, 2003), Lot 799.

Figure 7. Field Bedstead. Possibly made by the Shop of Brewster Dayton. Made in the Lower Housatonic River valley, Stratford, Connecticut. Circa 1780-1795. The frame measures 48.5 inches in width by 73 inches in length. The height from the floor to the rail is 17.75 inches and the overall height is 84.875 inches. Winterthur Museum. 52.97.
Source: Richards and Evans, 206-208.

Formerly, cabinet-makers relied on actual objects and their imagination to create furniture for the customers, but this changed with the introduction of design books for cabinet-makers in the mid-eighteenth century. Cabinet-makers were responsible for making all manners of furniture including bedsteads. With the publication of *The Gentleman & Cabinet-Maker's Director* by Thomas Chippendale (1718-1779) in 1754, cabinet-makers began to rely on these books. The adoption of design books began the road towards standardized furniture which would be encouraged by the Industrial Revolution. Due to the overwhelming success of *The Gentleman & Cabinet-Maker's*

Figure 8. Press Bedstead. Probably made in Massachusetts. Circa 1780-1800. The bed frame measures 47.375 inches in width by 75.375 inches in length. The height from the floor to the rail is 17.5 inches and the overall height of the case is 43.25 inches. Winterthur Museum. 56.518.
Source: Richards and Evans, 208-210.

Figure 9. American Late Classical Bedstead. Circa. 1825-1850. The bed frame measures 56 inches in width by 63 inches in length. The overall height is 38 inches.
Source: New Orleans Auction St. Charles Gallery, Inc., *December 8-9, 2007* (New Orleans: St. Charles, 2007), Lot 815.

Director Rococo furniture is often referred to as Chippendale furniture; although, not all Rococo furniture traces back to his publication.

From 1790 to 1840, bedsteads came in four common styles: low-post, high-post, field, and press (see Figure 5 through Figure 9). Low-post bedsteads contained head- and foot-boards with short-posts on either end. High-post bedsteads typically contain four posts of equal height which were used to support bedhangings or other decorative features. A field bed had high-posts with hinged-arches instead of the flat-top tester frequently found on high-post bedsteads. A press bed is a bed which can be folded and hidden inside a cabinet. In the early nineteenth century a fifth style of bedstead (the sleigh style) associated with the Late Classical Revival was introduced in France.

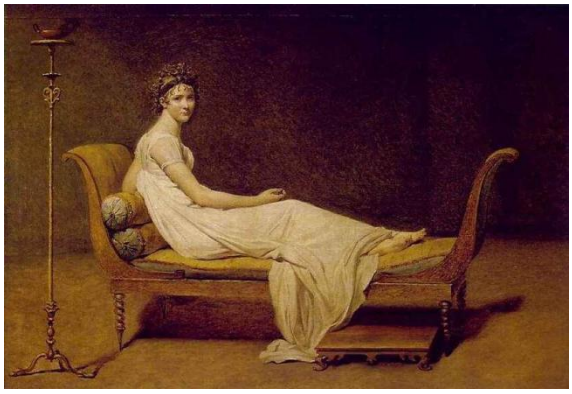


Figure 10. *Portrait of Madame Récamier* by Jacques-Louis David. Circa. 1800. *Source*: Wikipedia Commons

Traditional Rococo bedsteads were often made from a combination of woods, utilizing more expensive woods for visible parts such as the legs which might be made of mahogany and using inexpensive pine for the headboard, which would be hidden from view by the bedhangings. The largest number of extant beds found dating from the Rococo period are high-post beds similar to the one featured in Figure 5, but Krill and Eversmann do not think it is a true representation of beds used during the Rococo period, instead they argue that it is a reflection of what style of bed subsequent generations valued.[52]

The traditional low-post, high-post, field and press bedsteads continued to be made during the Late Classical Revival era. A famous French painting from the period by Jacques-Louis David (1748-1825) is of French society leader Julie Récamier (1777-1849), lounging on a Roman bed, painted in 1800 (see Figure 10). The Roman bed was not a true bed but rather a lounge chair and became a popular piece of furniture and took its name from the image: the Récamier. This lounge paved the way for the sleigh bed, which the French introduced around 1810 featuring S-curved paneled ends.[53] The style is called a sleigh or empire bed today; at the time it was known in America as a 'French' or 'Grecian' bed (see Figure 9). Instead of disappearing from view behind bedhangings the way high- and low-post bedsteads did, the 'French' bedstead remained visible.

Originally curtains were still used in conjunction with the bed, but they attached to the ceiling and were not overwhelming, the way traditional bedhangings had been up until this point. Instead of having the headboard rest up against the wall, the side of the 'French' bed butted up to the wall (see Figure 11). The bedstead was traditionally made from maple, but Montgomery indicates that later it was possible to get one made of cast iron.[54]

Those following the trends of Europe were the small upper and middle-class families, but other Americans were still making their own bedsteads. Robert Duncan moved to Indiana in 1820 and in 1894 he published "*Old Settlers"* which described early life in the state including the construction of a bedstead for a cabin:

> For bedsteads, an oak tree that would split well was selected, cut down, and a log about eight feet long taken from the butt and split into such pieces as could be readily shaped into posts and rails. Another log not so long was split into such pieces as, with a slight dressing, made slats. Holes were bored with a tolerably large auger in suitable places in the posts for inserting the rails; two rails were used for each side and about three for each end, the end rails answering for head and foot boards. Like auger holes were made in the lower side rails at suitable points for inserting the slats. When properly prepared this bedstead was put together by pressing the rails and slats in the holes prepared for each, thus making a rough but strong high-post bedstead, the posts at the top being tightly held together by rods prepared for the purpose, upon which curtains were to be hung. Thus was created a bedstead. Generally two of these were used in each of the larger sized cabins, placed in the rear end of the cabin, so as to stand lengthwise with the end wall feet to feet, with a space of several feet between beds. Curtains made of fancy calico were always hung upon these bedstead, hiding from external view the deformities of the bedstead, presenting a rather neat appearance and making the beds quite private. Usually the old folks occupied one and the girls the other of these beds. For the boys and young men sleeping places were provided upstairs upon beds on the floor, there not being sufficient space between the floor and roof for bedsteads.[55]

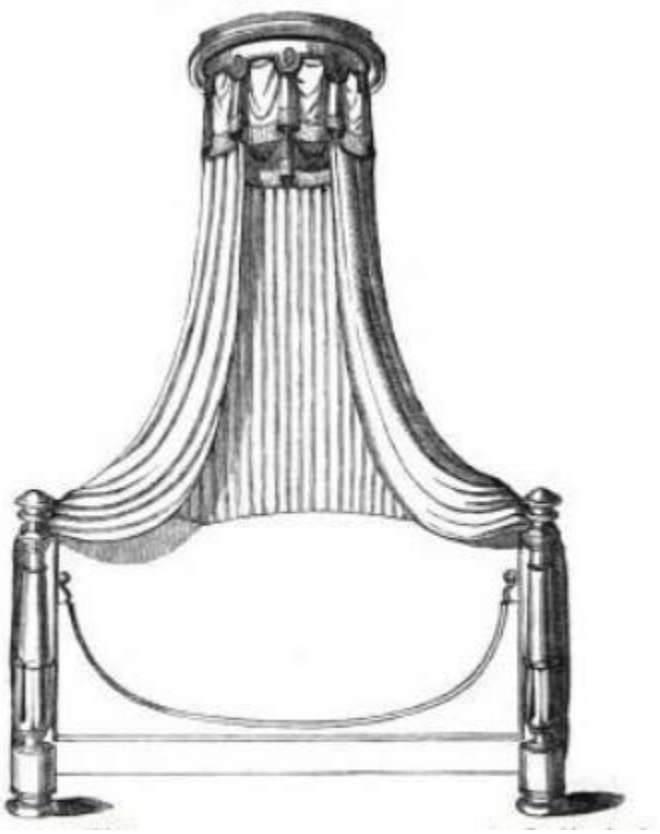


Figure 11. French Bedstead.
Source: John Claudius Loudon, *An Encyclopaedia* [sic] *of Cottage, Farm, and Villa Architecture and Furniture* (London: A. Spottiswoode, 1839), 1082.

There were three methods of support for a mattress on the bedstead: interlaced cording, sacking bottom, and support slats. The interlaced cord was the cheapest and most widely used method. Cord was either threaded through holes or wrapped around knobs on the bedstead and woven to provide adequate support. The sacking bottom was the most expensive option and was made from a linen or canvas edged with hand-sewn grommets through which cord was threaded and then wrapped around turned pegs on the bedstead or they were attached to another piece of linen or canvas with hand-sewn grommets and this narrower piece of linen was nailed directly onto the bedstead. The third option was to space narrow wooden slats or laths along the bottom of the bedstead,

according to Nancy Richards and Nancy Evans this was not popular in the United States, although it was used frequently in England during this time period.[56]

Mattresses were made from a variety of materials and stuffed in a fabric casing. According to *The Domestic Encyclopaedia*[sic]*; or, a Dictionary of Facts, and Useful Knowledge* written by A.F.M. Willich in 1802, the best type of mattress filling was barley for two reasons: its elastic nature and its ability to be spread throughout the ticking.[57] Mattresses were also known as ticking or sacking; it was not uncommon to have two mattresses on a bed. The bottom mattress, also known as a paillasse was made from a coarse material and stuffed with a variety of available resources such as straw, corn husks, or wool flock. Tufting in the bottom mattress prevented the stuffing from sliding around. The bottom mattress did not get turned every day when the bed was made.[58] On top of the coarse paillasse lay a second mattress, which was stuffed with one of a variety of filling materials (i.e. feathers or curled animal hair) and which would be turned on a daily basis when the bed was made in the morning.[59] Domestic guides avidly advised against the feather bed or advocated for using it only during extremely cold weather. *The Domestic Encyclopaedia* [sic] recommends a horse-hair mattress over the feather-bed due to the fact that the feather bed "heats and relaxes the body, and disposes it to pulmonary and hectic complaints."[60] It required forty to fifty pounds of feathers to fill a mattress and an additional twenty to thirty pounds were required to make the bolster and two pillows for each bed.[61]

According to Willich, "the bedding might consist either of sheets, with blankets and a counterpane, or a single cover, thinly quilted with cotton wool: the latter might be easily washed, and will last for several years. In very cold seasons, a counterpane quilted

with a few pounds of soft feathers, might be substituted for the former; but it should not be used in summer."[62] The bedding also included bolster cases and pillow cases of either linen or cotton.

The final components to the bed were the elaborate hangings, which were designed not only to fully enclose the bed to create privacy and maintain warmth, but were part of the overall designed look of the bedroom. Although bedhangings served a functional purpose, the surviving examples are elaborate affairs. Bedhangings did not only refer to the bed curtains, but also incorporated valances, a head cloth, tester and skirt valances. The fabric required for such finery could range from forty to sixty yards according to Richards and Evans and special rigging was often installed to open and close the curtains.[63] Before the advent of central heating, bedhangings were widely employed for their ability to trap heat in the enclosed area. Bedhangings were used in conjunction with both high and low-post bedsteads. The presence of skirt valances would eliminate the need for a quilt to be large enough to hang to the floor on either side of the bed to conceal a trundle bed, as Lasansky hypothesized in "Myth and Reality in Craft Tradition."[64] Bedhangings have not survived in large quantities, but those that have show the attention to design and the wealth and power they conveyed. The large amount of fabric made repurposing old bedhangings an easy and economical decision and may explain why only elaborate bedhangings are typically found in museum collections.

American Life and Design: 1840-1869

The entire nineteenth century is often referred to as the Victorian era (including in American design history). In the broadest sense anything made during the reign of Victoria, Queen of England (1837-1901), can be classified as Victorian. Queen Victoria's

ascendancy to the throne on June 20, 1837, marks the beginning of the Victorian period. Although, the American-British relationship was still strained when Victoria became queen, Britain had a significant influence on the newly formed United States of America and Queen Victoria, with her lengthy reign of more than sixty years, was hugely influential.

The Industrial Revolution, which started in Britain in the late eighteenth century, spread to other parts of Europe and then to the United States by the early nineteenth century. The Industrial Revolution not only changed the way goods were manufactured and sold, but also spawned a restructuring of the American household as the role of men, women, children and servants shifted dramatically in the early nineteenth century. By the 1840s America had what can rightfully be called a middle-class. Middle-class women were no longer responsible for working alongside their husbands on a daily basis. Members of the middle-class had moved into towns and the men worked outside the house throughout the day in businesses and factories, while the women remained at work inside the home caring for the children and the household. Working-class young women were allowed to leave the family, and earn money by working in textile mills and participate in the new economic system, although the work was difficult.[65] The influence of and degree of participation in associations, which had been so popular in the 1820s and 1830s, declined around the middle of the 1840s, although associations did not disappear completely.[66]

The Victorian era is difficult to navigate and is full of historic revivals and sub styles.[67] There is not a single design style that is strictly Victorian; although there is a certain image people tend to think of when they hear the words: Victorian furniture. The

image often includes heavily carved, ornate objects and luxurious fabrics, such as velvet. From 1840 to the American Civil War (1861-1865) there were three main decorative art styles and many sub styles. For the purpose of this paper, three main styles predominate: Gothic, Elizabethan, and Rococo revival. The styles were all based on revisiting the architecture, literature, art, and furniture of previous generations and are considered revivals of their respective influences. Understanding the Victorian design aesthetic is complicated by the fact that it was popular to decorate individual rooms in different styles; for instance the bedrooms could be Elizabethan revival and the parlor decorated in the latest Gothic-inspired designs or even a mix of styles or sub-styles.[68]

Quilts: 1840-1869

Quiltmaking in America during the mid-nineteenth century changed dramatically due to the Industrial Revolution. While most early American quilts were made by women with disposable income and leisure time, after inexpensive fabric became widely available, due to technological advancements, quiltmaking could be enjoyed by more Americans of all socioeconomic classes. Up until the 1830s, America had relied on England for its textiles, but by the 1830s American manufacturers were able to compete with the English market. The fabrics made in America were not the elaborate chintzes, but instead were simple, small-scale cotton prints and solid cottons. As a result new quilting aesthetics developed to incorporate the new fabrics. The new styles included block designs, red, green and white appliqué, and Baltimore Album quilts, which all took advantage of the prevalence of American manufactured calicos and solid cottons. Another important technological development that impacted quiltmaking was the emergence of manufactured batting in the late 1840s, initially from the Stearns and

Fosters firm. Manufactured batting became such a popular product among quiltmakers that in 1861 the Church of the Later-Day Saints in Salt Lake City was concerned because quiltmakers were not supporting the local cotton industry. The *Journal of Discourses* chides the women in the following excerpt:

> 'Husband I have got to have some cotton batting from the store, to make some quilts of. Now, husband, you need not try to dodge; the batten [sic] has got to come.' It costs fifty cents a pound, and one-third of it is paper when you get it...Sister, why did you not buy that brother's cotton the other day… 'Oh, his cotton was grown at home, and that bought in the stores is made into nice sheets, all ready for spreading in the quilt.' You can take a pair of hand cards and prepare our home-made cotton for the quilt with but a little trouble, and you would have the clean cotton instead of one-third brown paper…To buy the foreign cotton in this manner, and discourage home production, is very far from good political economy. Quite an amount of raw cotton is wanted in this Territory for filling quilts and other purposes by every family…Did we only encourage this home production of cotton to this limited extent, it would save thousands of dollars of money that is now thrown needlessly into the pockets of merchants to supply this article from abroad. Let us stop suicidal practice of sending away our money. It would be better to braid our bed covering from oat straw, until we can supply our wants…[69]

In addition to the Industrial Revolution, another factor that impacted American quiltmaking was immigration. As more immigrants landed on the East Coast of the United States, others began to move west. The westward movement is frequently summed up in the lore of the Oregon Trail. *Treasures in the Trunk* (1993) by Mary Bywater Cross explored the role of quilts on the journey West. Cross interweaves the history of the Oregon Trail with the stories of specific quilts and the individuals who made or used them as they left the lives they knew and headed West to find new opportunities.[70] In *Going West! Quilts and Community* (2007) Roderick Kiracofe and Sandi Fox focus on fifty quilts with connections to the westward migration. Unlike

Cross' publication which focused primarily on the Oregon Trail, Kiracofe and Fox do not limit themselves to a particular trail or destination.[71] Brackman focused on diaries of women on the overland trails in her article "Quiltmaking On the Overland Trails" (1992). Tackling the myth of whether or not women quilted on the journey West, Brackman concludes, after reading seventy-nine firsthand accounts, that women did not quilt on the overland trails and very little sewing of any type was done on the journey West due to the lack of fabric and time.[72]

In addition to industrialization and westward migration, the nation experienced a major upheaval with the American Civil War. From 1861 to 1865 the war disrupted and altered the everyday lives of Americans on both sides of the conflict, and quiltmaking did not go untouched. At the beginning of the war soldiers, had wrongly assumed that the military would supply all of their needs and had left to join the army without basic provisions. As a result, local groups of women collected provisions for soldiers and eventually organized and distributed quilts made especially for soldiers or made quilts as fundraisers to support the war efforts.[73] Quiltmaking for personal use did not completely cease, but there was less of it as quilters devoted their time and resources to the war effort and made do with what they had for themselves.

By the late 1830s, quilts had begun to change from the central-medallion composition to a block format (see Figure 12). In block format quilts, rows and columns of quilt blocks made in the same size are seamed together. If the same block is used throughout the entire quilt it is referred to as a repeating block quilt but often a combination of different blocks are used. Sometimes sashing is added between the blocks, which are traditionally square. The block format allowed quiltmakers the

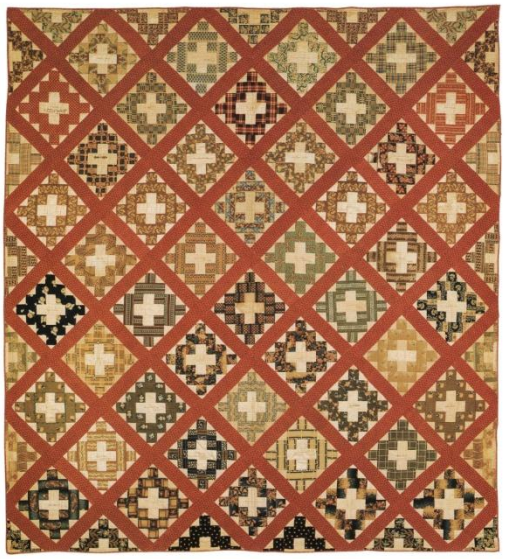


Figure 12. Block Format, Presentation Quilt. Made in Hopkinton, Rhode Island. Dated 1847. 94 x 87 inches.
Source: Linda Welters and Margaret Ordonez, Down by the Old Mill Stream: Quilts in Rhode Island (Kent, OH: Kent State University Press, 2000), 145.

Figure 13. Red and Green Appliqué Quilt. Maker Unknown. Possibly made in Cumberland, Ohio. Circa 1850-1860. 94 x 95 inches.
Source: IQSCM. 1997.007.0075.

flexibility to work on the quilt in small sections. Whole-cloth quilts and chintz appliqué quilts typically required the quilter to work with the bulk of the quilt top since they are based on large pieces of fabric. The adoption of the block format requires the quilter to sew more piecing seams and the quilter only works with the entire bulk during the quilting process. The block format does require more fabric and typically requires a combination of at least two fabrics to create a design. The popularity of red, green and white led to a distinctive quilt style: red and green appliqué quilts.

Quilts with red and green appliqué on a white ground began to appear in the 1830s and rose in popularity throughout the mid nineteenth century and continued to be made until the end of the century (see Figure 13). The popularity of red and green

appliqué quilts correlates with the introduction of American calicos to the marketplace in the 1830s, which resulted in a sharp decline in cut-out chintz appliqué quilts. For cut-out chintz appliqué quilts, quiltmakers cut out flowers, birds and other motifs that were printed on the chintz fabric and arranged them in a new manner on a large white background fabric. Red and green appliqué quilts required more ingenuity and creativity because the fabrics were solids or calico prints and it was up to the quiltmaker to cut the fabric in a shape that represented the image they wished to invoke. In addition to the three standard colors, occasionally yellow, pink or teal was used as an accent color.[74] Red and green appliqué quilts were typically made in a repeating block or four-block formats.

In Baltimore, Maryland, between 1845 and 1855 a distinct regional style of pictorial appliqué quilt developed, which has become known as Baltimore Album quilts (see Figure 14). The quilts were detailed and pictorial and often contain inscribed names of the maker and/or friends and relatives. Collectors paid top dollar in the late twentieth century for them when it was believed only a very limited number survived. Over the years hundreds of Baltimore Album quilts have surfaced showing the extent of this style in the Baltimore area. The Maryland Historical Society organized a seminal exhibition on Baltimore Album quilts in 1994. The historical society created an interdisciplinary team to conduct research on the quilts and helped establish a better understanding of who made them and what influenced the creative designs, resulting in the publication of the exhibition catalogue *Lavish Legacies: Baltimore Album and Related Quilts in the Collection of the Maryland Historical Society*.[75] Jennifer Goldsborough, curator of the exhibit, concluded after extensive genealogical research of names inscribed on the quilts

Figure 14. Baltimore Album Quilt and Detail. Maker Unknown Probably made in Baltimore, Maryland. Circa 1845-1855.105 x 106 inches.
Source: IQSC. 1997.007.0320.

that Baltimore Album quilts were primarily made in Baltimore, Maryland, by women from middle-class Protestant (particularly Methodist and German Reformed) homes.[76]

Ronda McAllen discovered they were made, not only by women affiliated with the Methodist and German Reform churches, but that Jewish immigrants also made Baltimore Album quilts. McAllen discusses how Jewish women were influenced by mainstream American society while attempting to retain their faith.[77] While Protestant women intended many Baltimore Album style quilts to be presentation quilts, often given as a gift to a minister, none of the Jewish Baltimore Album style quilts have been identified as gift or presentation quilts. Instead, the quilts appear to have been made by individual women and passed down within the maker's family.[78]

According to Eliza Leslie in *Miss Leslie's Lady's House Book*; *A Manual of Domestic Economy*, patchwork quilts had become obsolete by the 1850s. If a quilt was

going to be made it was generally "made entirely of the same sort of dark calico or furniture chintz; the breadths being run together in straight seams, stuffed with cotton, lined with plain white or buff-dyed thick muslin, and quilted simply in diamonds, shells, or waves."[79] Leslie prefers the use of white counterpanes, particularly Marseille quilts, and recommends the old-fashioned quilt for the inferior chambers and recommends only making quilts for a servant's bedroom.[80] Leslie also provides the only published contemporaneous information located about the recommended size of quilts: "for a large double bed, a quilt or any other cover should be three yards long, and about three yards wide." [81]

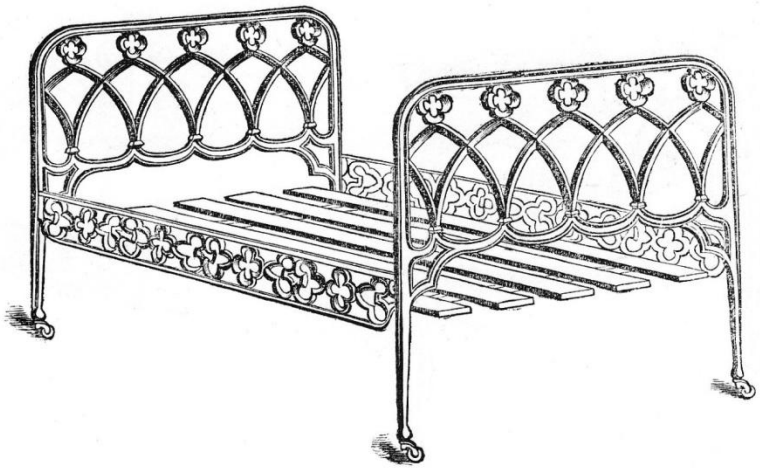
Although Leslie regards the "handsome patchwork" quilt as obsolete, she goes on to provide her readers with information on how to make cotton comfortable, which she describes as "soft thick quilts" and also tells how to make a recycled quilted silk throw. The cotton comfortable that Leslie recommends making is intended for cold weather use (providing the warmth of three heavy blankets) and when used it was "laid *under* the bed-spread."[82] It is interesting to note that, although the comfortable was intended to be placed under the primary bedcovering, Leslie recommends the same three yards by three yards size as she does for a primary double bedstead bedcovering. Leslie also indicates that comfortables were often tucked in to prevent them from sliding off the bed and encourages the quiltmaker to use less batting around the edges to prevent the extra weight from dragging the quilt to the floor and to make it easier to tuck in the quilt.[83]

Beds: 1840-1869

By the 1840s, beds were rarely a feature of any room other than the bedroom in middle- and upper-class families. In the early nineteenth century it was still common for

Figure 10 shows a style of cast iron Gothic Bedstead, a handsome pattern.

Fig. 10.



Prices.——2-4 size, $10; 3-4 size, $13; 4-4 size, $16.

Figure 15. Gothic Style Cast-Iron Bedstead Manufactured by the New York Wire Railing Company in New York, 1857.
Source. New York Wire Railing Company. *A New Phase in the Iron Manufacture. Important Inventions and Improvements; Historical Sketch of Iron; Descriptive Catalogue of the Manufactures of the New York Wire Railing Company.* (New York: Hutchinson & Wickersham, 1857), 63.

the head of the house to have his bedroom on the first floor of the home, but by the mid-nineteenth century families that could afford it all slept on the second floor.[84] The movement of bedrooms to the second floor correlates with the adaptation of cast iron stoves for heating instead of open fireplaces. The cast iron stove is traced to Benjamin Franklin in 1763, but an affordable free-standing heating source was not widely available on a commercial scale until the 1830s. With a cast iron stove it became possible to place the stove in the basement where it served as a convector of heat through ducts located throughout the house. From the basement the cast iron stove revolutionized the temperature inside of homes and were so effective at heating houses that they were often

criticized for creating a stuffy room.[85] With the installation of cast iron stoves in many homes bedhangings declined in popularity, and the new bedsteads were able to take on more elaborate ornamentation because they were no longer regulated behind massive curtains.

At the middle of the nineteenth century the Gothic revival became one of the dominant decorative art movements in the United States. Instead of looking to ancient civilizations of Egypt, Greece and Rome, which had been popular at the beginning of the nineteenth century, promoters of the Gothic style looked to the Middle Ages to gather inspiration for contemporary design. A.W.N Pugin (1812-1852) and John Ruskin (1819-1900) advocated the idea of a Gothic style; while strongly opposing the work done by Owen Jones (1809-1874) and Henry Cole (1808-1882), which aligned themselves with science and technology.[86] In 1856, Jones revolutionized the concept of design in *The Grammar of Ornament*, in which he argued there were principles of design for different national and historical styles. As a result designers attempted to be as exact as possible in creating reproduction designs, promoting museums as locations where designers could study actual artifacts. In England the Gothic revival was a full-blown movement with political ramifications, while in the United States it was merely a style. This was partly due to the fact that the United States did not have an authentic Gothic heritage. Figure 15 shows a Gothic revival bedstead made of cast iron which lent itself well to the style.[87] The private American home was not likely to have more than one or two rooms done in the Gothic revival style. Popular motifs in the Gothic revival include representations of rose windows, crockets, quatrefoils, cusps, pointed ogee arches, and cluster columns. Oak was a popular wood because it evoked a sense of the Middle Ages.[88]

Alongside the Gothic revival was the Elizabethan revival which was based on furniture styles from the reign of Charles I and II, but Elizabeth's name appealed to the romanticism of the nineteenth century. The main design elements of Elizabethan revival furniture is the use of spiral, spool, bobbin and ball turnings, whose easier manufacturing were made possible because of the Industrial Revolution (see Figure 16). The mechanization of lathes allowed the increased and widespread use of turnings which added interest and details to affordable furniture.[89] Jackson Downing, wrote in *The Architecture of Country Houses* that "elaborate bed-room furniture in the Gothic style is seldom seen in country houses in the United States. More simple sets of cottage furniture, in an Elizabethan or mixed style, are preferred, as cheaper and more appropriate."[90]

Figure 16. Elizabethan and Gothic Revival Bedstead. Circa 1850-1875. The spool turnings are characteristic of Elizabethan style while the peaked headboard is inspired by Gothic designs. The bed frame measures 47 inches in width by 71 inches in length. The overall height of the headboard is 60 inches. *Source:* New Orleans Auction St. Charles Gallery, Inc., *September 27-28, 2008* (New Orleans: St. Charles, 2008), Lot 861.

The Rococo revival bedstead featured an ornately carved headboard and a low footboard, usually with rounded corners (see Figure 17). A half-test sometimes crowned the bed. The Rococo revival proved more popular than either the Gothic or Elizabethan revivals in the United States. It was largely influenced by French fashion of the time, or

Figure 17. Rococo Revival, John Belter Bedstead. Made by John Henry Belter (1804-1863) in New York, New York. The bed frame measures 66 inches in width by 80 inches in length. The overall height of the headboard is 75 inches and the overall height of the footboard is 38.5 inches.
Source: Schwartz, et.al. eds., "A Gallery of Furniture from the Collection of Gloria and Richard Manney" in *The Furniture of John Henry Belter and the Rococo Revival* (New York: E.P. Dutton, 1981.

the perception of what French fashion was. In addition to ornately carved bedsteads the Rococo revival also re-introduced painted furniture to the home décor.

Creating a healthy bedroom was an important focus of the mid-nineteenth century. The three major changes advocated by both the trend setters and deemed necessary for health reasons were the removal of bedhangings, the adaptation of separate bedsteads and the use of iron bedsteads. In 1857 *Mrs. Hales New Cookbook* commented that "*bed curtains* are unhealthy, because they confine the air around us while we are asleep."[91] Walter White, an Englishman who also spent time in New York ("the head-

quarters of bugs") discouraged the use of bedhangings because they were a "great encouragement to bug-propagation...[and that] Light, and free circulation of air will do towards checking the increase of these nocturnal pests."[92] He compliments the Americans as "wiser than we [English] in matters of bedroom drapery; they avoid it altogether, or have so little as to afford no shelter to vermin."[93] The absence of bedhangings meant the now visible bedsteads had to be more elaborately ornamented and made from higher quality materials and headboards and footboards became important design elements for the bedstead.

The French bedstead was popular among the upper-class and in 1840 President, Martin Van Buren, ordered a French bedstead resulting in public outcry. Charley Ogle's criticism of the President's bedstead choice was examined in the *Extra Globe* on September 11, 1840.

> Must the AMERICAN OAK, and HICKORY, and CHERRY, and WALNUT, and MAPLE, that admits of 'smoothest satin,' stand neglected in the forests, for the GILT ROSEWOOD, SANDAL, EBONY, BOX, and MAHOGANY of France, and the far off 'isles of the sea?' Shall the people's money be shipped 'across the ocean' by the people's CHIEF SERVANT to support FOREIGN MECHANICS, whilst OUR OWN 'CUNNING WORKMEN' almost perish for lack of bread?...Why was Mr. Van Buren so anxious to possess an elegant FRENCH BEDSTEAD? Does he desire to have the TRIMMINGS of a 'CROWN BED' also?'[94]

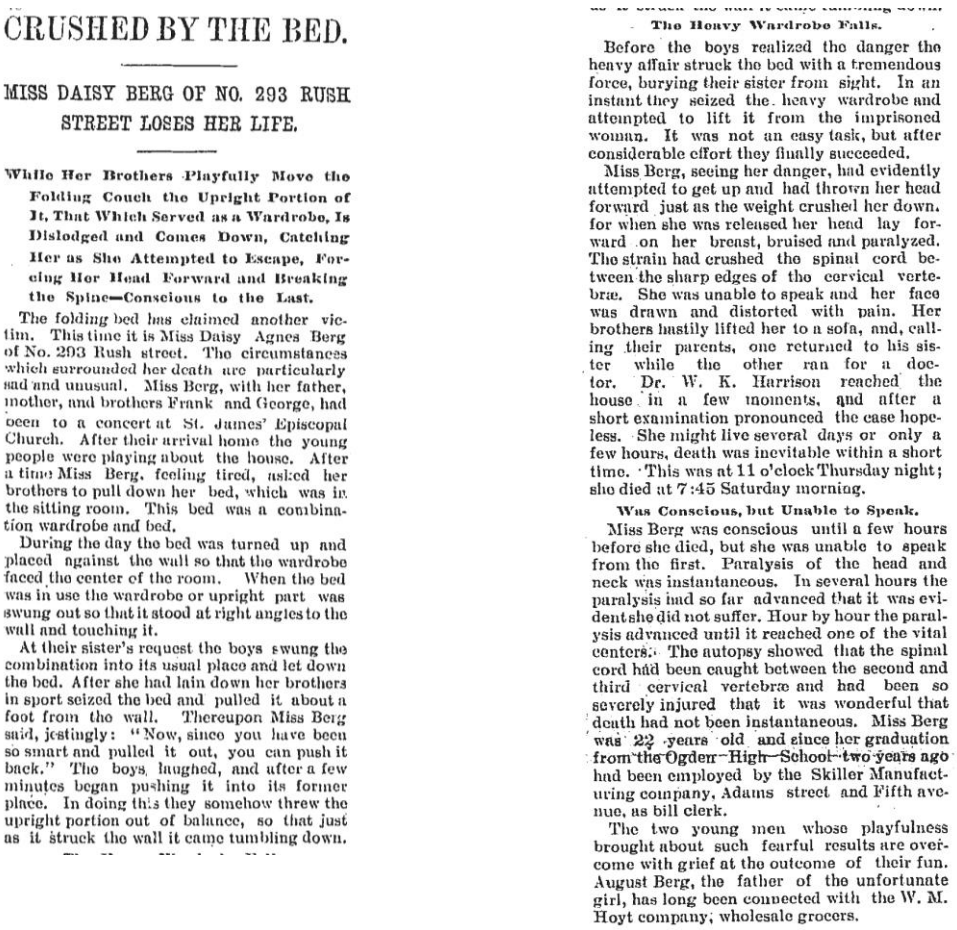
The response to the tirade was that the French bedstead that Van Buren ordered was actually "made by 'OUR OWN CUNNING WORKMEN' IN PHILADLEPHIA," and

then goes on to question Mr. Ogle's intelligence. "But suppose he was ignorant enough to think that because they were called *French*, they were actually made in France, how will he excuse himself for *justifying* Mr. MONROE in purchasing the *same kind* of furniture?"[95] Mr. Ogle's ignorance of the term French bedstead alludes to the fact that prior to the 1840s French bedsteads were used primarily among the wealthy, such as Van Buren and Monroe. The scandal surrounding Van Buren's selection of a French bedstead may have helped popularize the style in the 1840s. In 1848 the Englishman White reported that he had slept on a French bedstead without bedhangings for five years in New York. In 1850 Downing recommended the sleigh bedstead without curtains noting that "the high four-post bedstead with curtains, still common in England, is almost entirely laid aside in the United States for the French bedstead, low, and without curtains."[96]

Downing's assessment of the switch from four-post bedsteads to the French or sleigh bedstead provides one of the few clues about changes in the height of bedsteads. Downing indicates that the old fashioned four-post bedstead was "high" and characterizes the modern French bedstead as "low"; indicating a shift in the overall height of bedsteads.[97] Although seven years later the "General Observations on Beds" provided in *The American Family Encyclopeida* indicates that the fashion for a tall bedstead had not disappeared: "it has been for some time the fashion to raise beds high above the floor; but…in low chambers…the beds should be as near the floor as possible; but where apartments are lofty, there is no occasion for this, and keeping the bed at a moderate height has the convenience of admitting sweeping under it."[98]

The adaptation of cast iron bedsteads increased in the mid-nineteenth century, due to the perceived health benefits (i.e. less likely to foster bedbugs). Originally produced for use in public institutions, cast iron bedsteads quickly spread into the average modern household as a bedstead for children and servants and became the main type of bed in lower-class households. Bed bugs where a pervasive problem throughout the eighteenth, nineteenth and early twentieth centuries. Wooden bedsteads required routine scouring and cleaning with strong chemicals, such as corrosive sublimate and alcohol to kill the bed bugs.[99] The Englishman White wrote that 'bugs *will* get into bedsteads…[even if they have] no hangings, and [are] placed quite free from all contact except the points by which it touched the floor….[and is] well searched everyday."[100] However, bed bugs were not able to bore into the iron bedsteads and this was a major advantage of iron bedsteads over wooden bedsteads.[101] The New York Wire Railing Company, the manufacturers of the bedstead advertised in Figure 15 (on page 53) wrote in 1857 that "the ease and pliancy of these bedsteads, their great portability, cleanliness, and undoubted solidity, commend them to universal favor, creating for them an immense demand."[102] They sold iron bedsteads in three varying sizes: 2-4, 3-4 and 4-4. The 2-4 size measured from 2 feet 6 inches to 3 feet wide, the 3-4 size measured 3 feet 6 inches to 4 feet wide and the 4-4 size measured 4 feet 6 inches to 5 feet wide, but the catalogue does not inform the buyer as to what length the bedsteads were made.[103]

According to historian Fitzgerald in *Three Centuries of American Furniture*, separate beds for adults, including married couples, were recommended as Victorians became concerned with health issues. They perceived individual beds as a healthier option for sleeping.[104] Domestic guides recommended the use of separate bedsteads for



CRUSHED BY THE BED.

MISS DAISY BERG OF NO. 293 RUSH STREET LOSES HER LIFE.

While Her Brothers Playfully Move the Folding Couch the Upright Portion of It, That Which Served as a Wardrobe, Is Dislodged and Comes Down, Catching Her as She Attempted to Escape, Forcing Her Head Forward and Breaking the Spine—Conscious to the Last.

The folding bed has claimed another victim. This time it is Miss Daisy Agnes Berg of No. 293 Rush street. The circumstances which surrounded her death are particularly sad and unusual. Miss Berg, with her father, mother, and brothers Frank and George, had been to a concert at St. James' Episcopal Church. After their arrival home the young people were playing about the house. After a time Miss Berg, feeling tired, asked her brothers to pull down her bed, which was in the sitting room. This bed was a combination wardrobe and bed.

During the day the bed was turned up and placed against the wall so that the wardrobe faced the center of the room. When the bed was in use the wardrobe or upright part was swung out so that it stood at right angles to the wall and touching it.

At their sister's request the boys swung the combination into its usual place and let down the bed. After she had lain down her brothers in sport seized the bed and pulled it about a foot from the wall. Thereupon Miss Berg said, jestingly: "Now, since you have been so smart and pulled it out, you can push it back." The boys laughed, and after a few minutes began pushing it into its former place. In doing this they somehow threw the upright portion out of balance, so that just as it struck the wall it came tumbling down.

The Heavy Wardrobe Falls.

Before the boys realized the danger the heavy affair struck the bed with a tremendous force, burying their sister from sight. In an instant they seized the heavy wardrobe and attempted to lift it from the imprisoned woman. It was not an easy task, but after considerable effort they finally succeeded.

Miss Berg, seeing her danger, had evidently attempted to get up and had thrown her head forward just as the weight crushed her down, for when she was released her head lay forward on her breast, bruised and paralyzed. The strain had crushed the spinal cord between the sharp edges of the cervical vertebræ. She was unable to speak and her face was drawn and distorted with pain. Her brothers hastily lifted her to a sofa, and, calling their parents, one returned to his sister while the other ran for a doctor. Dr. W. K. Harrison reached the house in a few moments, and after a short examination pronounced the case hopeless. She might live several days or only a few hours, death was inevitable within a short time. This was at 11 o'clock Thursday night; she died at 7:45 Saturday morning.

Was Conscious, but Unable to Speak.

Miss Berg was conscious until a few hours before she died, but she was unable to speak from the first. Paralysis of the head and neck was instantaneous. In several hours the paralysis had so far advanced that it was evident she did not suffer. Hour by hour the paralysis advanced until it reached one of the vital centers. The autopsy showed that the spinal cord had been caught between the second and third cervical vertebræ and had been so severely injured that it was wonderful that death had not been instantaneous. Miss Berg was 22 years old and since her graduation from the Ogden High School two years ago had been employed by the Skiller Manufacturing company, Adams street and Fifth avenue, as bill clerk.

The two young men whose playfulness brought about such fearful results are overcome with grief at the outcome of their fun. August Berg, the father of the unfortunate girl, has long been connected with the W. M. Hoyt company, wholesale grocers.

Figure 18. The Dangers of a Press Bed. Published in the *Chicago Daily Tribune,* 6 Nov. 1891, 1. ProQuest Historical Newspapers Chicago Tribune (1849-1987).

servants for both physical and emotional health. The domestic guides argued that servants with separate beds would be happier overall and be better workers than servants who had to share beds.[105]

As more Americans were living in urban environments, square footage became a premium and it was often difficult to find space for every individual to have their own bed; as a result it was common to have press beds in the parlor used on a regular basis by a member of the family or a servant. This prompted the development of elaborate press beds, although they were not always safe, as illustrated by the fatal accident described in

the newspaper article "Crushed by the Bed," which starts with "the folding bed has claimed another victim" (see Figure 18).[106]

In making up the bed, Eliza Leslie in *Miss Leslie's Lady's House Book*, cautions hostesses to provide "both a mattrass [sic] and a feather-bed, that your visiters [sic] may choose which they will have uppermost. Though you and all your own family may like to sleep hard your guests may find it difficult to sleep at all on a mattrass [sic] with a paillasse under it."[107] In addition to having multiple mattresses for the visitor, Leslie also recommends providing "an extra blanket, folded, and laid on the foot of the bed." [108] Beecher and Stowe claimed that "the best beds are thick hair mattresses, which for persons in health are good for winter as well as summer use. Mattresses may also be made of husks, dried and drawn into shreds; also of alternate layers of cotton and moss."[109] Miss Beecher discourages the use of a feather mattress "save in extremely cold weather.…[Because] nothing is more debilitating than, in warm weather, to sleep with a feather-bed pressing round the greater part of the body."[110] While the domestic guides of the time were focusing on traditional mattresses Thomas Weber was impressed by new inventions in the world of mattresses, noting in 1845:

> Mattresses stuffed with elastic iron wire are a recent and valuable improvement… This kind of mattress, on account of its superior elasticity, is particularly well calculated for invalids, not requiring to be shaken or moved like a feather bed. It is, besides, extremely cool in summer; and in winter if warmth be required, another soft mattress can be laid upon it. Indeed, with this mattress no feather bed is necessary, and it is therefore, upon the whole, very economical, not being above half the price of a bed. They cannot be turned, and require no making.[111]

Between 1840 and 1869, mattresses received significant attention among inventors in an effort to make sleep more enjoyable and decrease the work and health issues involved

with traditional mattresses. In 1865, a patent on steel coil springs for the interior of mattresses was granted. Nevertheless, throughout the 1840s to 1860s mattresses still typically consisted of ticking filled with a variety of materials.

In 1840, English upper-class households had up to three different qualities of bed sheets. The finest quality was reserved for guest beds, the second best sheets were used by the general family and the lowest quality sheets were used by the servants and occasionally the children. Catherine Beecher and her sister Harriet Beecher Stowe in their 1869 domestic guide advise when making bed sheets that "it is poor economy to make narrow and short sheets, as children and domestics will always slip them off, and soil the bed-tick and bolster. They should be three yards long, and two and a half wide, so that they can be tucked in all around."[112] The dimensions for the sheets are six inches narrower but the same length as the dimensions that Leslie recommends for a large double bed bedspread.[113]

Beecher and Stowe warned that making a bed was an important defining "characteristic of good or poor housekeeping" and that "few servants will make a bed properly, without much attention from the mistress of the family."[114] The majority of the trouble associated with making a bed during this time period was that the upper mattresses needed to be turned each day. Most domestic guides published during this time period contain detailed and relatively consistent descriptions of how to make a bed. The following is the method provided by Beecher and Stowe:

> Open the windows, and lay off the bed-covering on two chairs, at the foot of the bed. If it be a feather-bed, after it is well aired, shake the feathers from each corner to the middle; then take up the middle, shake it well, and turn the bed over. Then push the feathers in place, making the head higher than the foot, and the sides even, and as high as the middle part. A

> mattress, whether used on top of a feather-bed or by itself, should in like manner be well aired and turned. Then put on the bolster and the under sheet, so that the wrong side of the sheet shall go next the bed, and the *marking* always come at the head, tucking in all around. Then put on the pillows, evenly, so that the open ends shall come to the sides of the bed, and spread on the upper sheet so that the wrong side shall be next the blankets, and the marked end always at the head. This arrangement of sheets is to prevent the part where the feet lie from being reversed, so as to come to the face; and also to prevent the parts soiled by the body from coming to the bedtick and blankets. Put on the other covering, except the outer one, tucking in all around, and then turn over the upper sheet at the head, so as to show a part of the pillows. When the pillow-cases are clean and smooth, they look best outside the cover, but not otherwise. Then draw the hand along the side of the pillows, to make an even indentation, and then smooth and shape the whole outside.[115]

The detailed attention provided by domestic guides to the art of making the bed highlights the importance of a well made bed as an indication of a well-kept home. The basic bedding components are still remarkably similar today and the manner in which a bed is made including the placement of pillows and the indentation added as a finishing touch is still seen today, with the exception of the attention given to the mattress and the marking of sheets.

American Life and Design: 1870-1919

After the Civil War ended in the spring of 1865, the nation entered an era of Reconstruction that lasted until around 1877. Along with dealing with the role of the South in the United States government, the reconstruction focused on rebuilding the economy and by the mid-1870s America as a nation had begun to enter the Gilded Age; a period in which the American dream proved possible.[116] Mass media became an important influence on American life, particularly among middle-class families, as new technologies and increased advertising decreased costs and increased production rates

and readership of magazines and newspapers. [117] Real life and fictional rags to riches stories filled the papers. Individuals such as Cornelius Vanderbilt, John D. Rockefeller, Andrew Carnegie and Henry Flagler all started from humble beginnings and amassed unprecedented fortunes. Periodicals and newspapers informed the masses what the elites were doing, wearing, and how they decorated their homes influencing young and old alike.[118] Not everyone saw the desire for upward mobility and the American dream as a positive element of society. In 1895, Mrs. Burton Harrison argued that the myth of the American dream was harmful: "the shop-girl, the bedazzled young clerk, who read of these glittering lives of their fellow-democrats, set up a false standard of the aim and end of a successful mercantile life."[119]

After the Revolutionary War, America adopted the ideals of the Greeks and following the Civil War they turned their admiration towards the Italian Renaissance. The new age of wealth brought about a new significance in the role of art in American society as the new upper-class was able to offer patronage to favorite architects, artists and designers.[120] The American Renaissance dominated mainstream American culture, embracing new technology and modern ideals while thriving on the energy of commercialization, success and expansion.

The Arts and Crafts and Aesthetic Movements were two separate but related reactions to urban sprawl and industrial mechanization promoted by the American Renaissance as signs of success. The Arts and Crafts Movement, a byproduct of the mid-nineteenth century Gothic revival, drew its inspiration from the Middle Ages, emphasizing a return to craftsmanship based on the study of medieval design and construction while criticizing the poor quality of factory made goods. The movement had

many followers in the United States and the popularity of the style was spread by Charles Locke Eastlake (1793-1865) and Gustav Stickley (1858-1942) who carried the messages of the English reform designers, such as Ruskin (who had popularized the Gothic Revival of the mid-nineteenth century) and William Morris (1834-1896), to the general public.

According to Harriet Prescott Spofford (1835-1921), in 1878, "not a young marrying couple who read English were to be found without 'Hints on Household Taste" in their hands, and all its dicta were accepted as gospel truths."[121] *Hints on Household Taste* by Eastlake focused on simplicity, functionality and honesty of construction. While Eastlake admired the medieval philosophies, he did not feel it was necessary to replicate designs. One of Eastlake's arguments for simple, rectilinear furniture was that cost decreased with less ornamentation. An important component of the Arts and Crafts Movement is the relationship between handcrafted objects and manufactured objects; although, Eastlake admired handcrafted objects he understood manufacturing would reach the masses and Eastlake believed artistic furniture should and could be as cheap as "ugly" furniture.[122]

Contributors to the "Eastlake—Influenced American Furniture 1870—1890" exhibition held at the Hudson River Museum in 1973, argued that while the Arts and Crafts Movement was different than what had previously existed, it was still Victorian since it was created in the era defined by historians as Victorian. Mary Madigan argues Eastlake was more influential than Morris during their day, but history has favored Morris and he is considered the father of the Arts and Crafts Movement. She points to the fact that Morris, Marshall, Faulker and Company sold to a small, elite clientele and Morris' first public lecture on "The Decorative Arts" was not held until 1877, and by than

Eastlake's *Hints on Household Taste* had spread around the world and had been reprinted numerous times.[123] While Eastlake never actually manufactured furniture, his name was appropriated by furniture manufactures and furniture was sold in the Eastlake style.

Gustav Stickley was another major proponent of the Arts and Crafts Movement in the United States. Stickley not only manufactured affordable Arts and Crafts furniture but he saw the movement as a way of life and he sought to spread the movements ideals through the publication of the *Craftsman* magazine which was published from October 1901 to December 1916; the last edition in 1916 marks the symbolic end of the movement in the United States.[124]

The Aesthetic Movement was short lived; gaining popularity in the mid-1870s and declining by the late 1880s, but many of the key players in spreading the Arts and Crafts ideology to the general public also supported the Aesthetic Movement: including Charles Eastlake, Harriet Spofford and Clarence Cook (1828-1900). The Aesthetic Movement began in England and sought to educate the common man about creating artistic homes. According to this line of thinking, beds were not to be viewed from a utilitarian point of view, but as a piece of art. The goal of the movement was to create a society which valued artistic furniture, textiles, wallpaper, ceramics, literature and metallurgy. The 1876 Philadelphia Centennial Exposition introduced America to the beauty of viewing functional objects as objects of art. The result of appreciating decorative art objects on their own artistic merits resulted in an eclectic style with rooms containing a rich variety of unrelated objects.[125] The Aesthetic Movement faded in the late 1880s and made room for Art Nouveau at the turn of the twentieth century.

The Aesthetic and Arts and Crafts Movements appealed to Americans who were struggling to find the balance between the rapid pace of the industrial lifestyle and the simple lifestyle they envisioned their ancestors had lead, but the two movements were both based on European heritage. The focus on Americas own past came to light in the cultural movement that would continue throughout the twentieth century: the Colonial Revival. The Colonial Revival supported a romanticized view of the American past. Americans wanted to eat, dress, decorate, and live the way they believed their Colonial ancestors had. They bought antique furniture to decorate their houses; they recreated colonial kitchens and dressed in a fashion they believe emulated their forefathers and mothers. The Colonial Revival not only rescued old bedsteads from attics and barns but also stimulated an interest in quilting. Needlework became a large industry in the Colonial Revival because it was the common belief that their foremothers were feverishly sewing, knitting and quilting to cloth and protect their families.

Quilts: 1870-1919

Quiltmaking between 1870 and 1919 provides an interesting avenue to look at American culture. The widespread adaptation of sewing machines along with the increasing mass production of clothing removed the need to hand sew on a regular basis resulting in a decline in the quality of the quilts made during this time period. The quality of available fabric also declined during the late nineteenth century as manufacturers cut on quality to make a profit, contributing to the low quality exhibited in late nineteenth and early twentieth century quilts. [126] What is interesting though is that between 1870 and 1919 when the quality of quilts was on the decline, the Arts and Crafts and Aesthetic Movements were busy encouraging women to take up the needle and create handmade

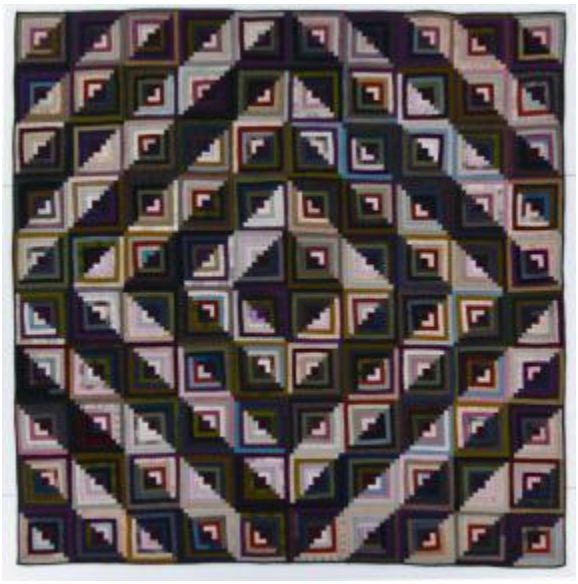


Figure 19. Log Cabin Quilt. Maker Unknown. Possibly made in Berks County, Pennsylvania. 75 x 75 inches.
Source: IQSCM. 1997.007.0005.

textile objects including quilts to combat the poor quality of machine made goods. The value the two Movements placed on handmade objects as a rejection against the poor quality of machine made goods, in theory should have spurred on the production of high quality homemade goods. However, quilts made at the end of the nineteenth century typically exhibited lower-quality skills and material than quilts made prior to the Civil War. Brackman used the terms homely, crude and coarse to describe them. [127] The Colonial Revival also spurred quiltmaking as magazine and newspapers promoted quilt patterns based on what magazine editors and writers believed were Colonial designs, although they were, in fact, patterns derived from the mid-nineteenth century quilts rather than pre-1776 designs.

A completely new style of block quilt began to be made in the 1860s and became known as Log Cabin quilts (see Figure 19). Log Cabin quilts made in the 1870s through 1890s included wool, silk and some cotton and emphasized light and dark values. According to Patricia Crews and Carolyn Ducey, the availability of affordable wool and silk fabric allowed quiltmakers to design quilts that engaged and captivated the viewer and maker.[128] Marin Hanson points out the versatility of the Log Cabin design saying: "a simple change in a quilt's setting—the placement and configuration of its blocks—

Figure 20. Crazy Quilt. Maker Unknown. Probably made in Turtle Creek, Pennsylvania. Dated 1896. 76 x 74 inches. *Source:* IQSCM 1997.007.0952.

completely alters its character by creating a wholly different overall pattern."[129] The Log Cabin quilt fit within the eclectic design of the movement. The authors of *In Pursuit of Beauty: Americans and the Aesthetic Movement* summed up the feeling of the rooms in the following manner: "the layering and juxtaposition of many different patterns and the use of a subtle palette of colors closely related in value, hue, and tone demonstrated a heightened artistic consciousness on the part of the decorator and at the same time demanded a refined sensibility on the part of the visitor."[130] While Log Cabin quilts were made well into the 1900s, their peak in popularity was during the last decades of the nineteenth century. Late nineteenth century Log Cabin quilts can be separated from their twentieth century counterparts based on the fabrics used. The rich wools and silks that fit within the Aesthetic Movement gave way to lighter, pastel cottons to fit within the modern twentieth century Art Deco and Modernist aesthetic.[131] The Log Cabin also appealed to the blossoming Colonial Revival Movement, due to the romantic name and the fact that the construction of the quilt is reminiscent to the way a log cabin is built.[132]

The Centennial Exhibition in Philadelphia in 1876 is not only responsible for popularizing the Aesthetic Movement, but it is believed to have led to the creation of the

Crazy quilt. Like the Log Cabin quilt, the Crazy quilt fit within the eclectic décor of an interior decorated according to the Aesthetics Movement style. Both quilt styles utilized similar color palettes and fabric choices (see Figure 20). Crazy quilts during the late nineteenth century also incorporated elaborate embroidery along with hand painted pictures, souvenirs and mementos. In *Clues in the Calico*, Brackman states one simple rule regarding dating Crazy quilts: "There were no Crazy quilts made before the late 1870s." She then goes on to explain how the Crazy quilt mania can be tracked in the newspapers and magazines of the era. [133] According to Hanson, Crazy quilts were the result of the Aesthetic Movement. The quilt was considered a work of art and was not intended to be used in the bedroom as a cover. Instead the Crazy quilt with is luxurious fabrics and elaborate embroideries was fit for the parlor among the collection of other artistic items.[134]

According to textile historian Beverly Gordon, Crazy quilts were made to evoke a particular feeling as part of the larger fairyland movement occurring in the nineteenth century. At the end of the nineteenth century pre-Raphaelite artists and the Aesthetic Movement, along with popular literature from Frank Baum and James Barrie created a desire for fairylands. The idea of the fairyland was spread through a desire for sensual saturation, pleasure and the exotic. Gordon admits contemporaries did not associate the creation of Crazy quilts with the fairyland phenomena, but she argues their fabric choices and iconography place them in the context.[135]

Another quilt style inspired by the 1876 Centennial Exhibition in Philadelphia is outline embroidery, often called Redwork (see Figure 21). There are two main types of outline embroidered quilts: pictorial and inscribed. Pictorial quilts were typically made

Figure 21. Embroidered Redwork Quilt. Made by Raymond D. Fry. Dated 1918. 90 x 78 inches.
Source: IQSCM. 1997.007.0940.

Figure 22. Tessellated Quilt. *Trip Around the World*. Maker Unknown. Possibly made in Pennsylvania, Circa. 1890-1910. 64.5 x 81.5 inches.
Source: IQSCM. 1997.007.0242.

for children and often utilized simple designs from nursery books for patterns or published outline designs. The images are usually not very detailed. The inscribed quilts were made as fundraiser quilts, usually for a church. These quilts tend to have hundreds of names stitched onto them. The names are often stitched in a pattern to create a design on the otherwise plain white fabric. The most common embroidery thread color used was Turkey red because it was colorfast and helps explain why it is often referred to as Redwork.[136]

Tessellated designs, with an all-over quilt format, re-emerged as a trend in the late nineteenth century. Tessellated designs are composed of one repeating shape; the hexagon mosaic from the turn of the nineteenth century reappeared along with other shapes, particularly triangles and small squares during the late nineteenth century (see Figure 22). The availability of thousands of different prints of fabric in the late-nineteenth

century presented quilters the opportunity to collect hundreds of different fabrics and quilters attempted to make a charm quilt—a quilt in which each piece was made from a different fabric. Laurel Horton points out that many people have misinterpreted the use of different small pieces as a sign of frugality or thrift. Instead Horton argues that the use of a multitude of small fabrics demonstrates the desire to collect and show off different fabrics.[137]

At the turn of the century the *Gentleman Farmer* featured "Della's Diary. Extracts from the Note-Book of an Enterprising Minnesota Girl. No. 2." Della comes from a middle-class family, goes to a boarding school and is allowed to do what she wants. Della was intent on learning how to keep house and when given the opportunity she goes to help a Mrs. Morris (one of the top housekeepers in the county) with her housekeeping chores for a few days. While at Mrs. Morris' she helps with repurposing, washing and caring for Mrs. Morris' quilts. After washing the quilts she "basted strips of worn calico along one edge, to keep them clean where they came against the face. The strips were taken from the back breadth of worn dresses, and were wide enough to extend to a depth of four inches on each side of the upper edge of the quilt."[138] The strip that Della is referring to is commonly referred to as beard-guard but the term may be inappropriate since Della merely mentions it is a protection against the face and does not specifically mention beards.

Beds: 1870-1919

After the Civil War ended in the United States, American furniture factories began to grow and expand rapidly. The new factories were no longer centered in New England, but spread across the United States along railways and rivers. The Northern

Midwest was attractive due to the availability of wood sources. Furniture factories were finally becoming dependent on machinery. Furniture companies published extensive catalogues of the goods they offered and mail order businesses thrived. The American consumer had an increasing variety of choices in readymade furniture including beds from the 1880s onwards. Although, there were more options there was also more standardization as transportation allowed mail-order catalogues, such as Sears, Roebuck, and Co. and Montgomery Ward's, to cheaply supply customers throughout the United States.

In the last quarter of the nineteenth century the focus of the bedroom was on the "massive Renaissance bed, which assumed monumental proportions."[139] The headboards were massive and the footboards grew so they would not be overwhelmed by the headboards. Renaissance revival furniture was characterized by elaborate pediments, segmented surfaces and broken lines, which contrasted with the rounded silhouette of the Rococo style. Common motifs included Egyptians sphinxes, lotus blossoms and winged sun disks. One of the reasons the Renaissance Revival was successful in America was that the angular lines lent themselves readily to manufacturing and resulted in inexpensive furniture. [140]

Head canopies were popular in the last quarter of the nineteenth century. Unlike the heavy bedhangings associated with the four-poster beds of the early nineteenth century head canopies had curtains that were pulled back around the head of the bed stead. According to Ella Church "a canopy of this sort gives a peculiar grace and quite an elegant look to the whole room."[141]

Figure 23. Bedroom Featured in the Spring 1896 Sears, Roebuck and Co. Catalogue. *Source:* Sears, Roebuck and Co, *Sears Roebuck and Co. Consumers Guide. Catalogue No.102. Spring 1896* (Chicago, IL: Sears, Roebuck and Co., 1896), 643.

At the same time that the magnificent Renaissance Revival bedsteads grew popular among middle and upper-class American adults, cast iron bedsteads grew in popularity not just among the working-class, but also for children and young adults in the middle and upper-class.[142] When Sears, Roebuck and Co. issued its first large general catalogue in the Spring of 1896, Sears, Roebuck and Co. advertised seven wooden bedsteads, three wooden press beds and eight iron bedsteads. Based on the bedsteads in the data set during the 1880s and 1890s, iron was the most common material used for bedsteads (see Figure 24). The popularity of iron for bedsteads rested in the belief that they were more sanitary than wooden bedsteads and less likely to harbor the dreaded

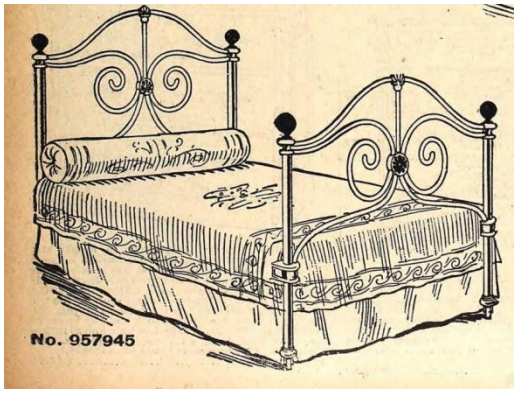


Figure 24. Iron Bedstead Priced At $4.75. Available in the following widths: 3 feet, 3feet 6inches., 4 feet and 4 feet 6 inches. Unknown Length.

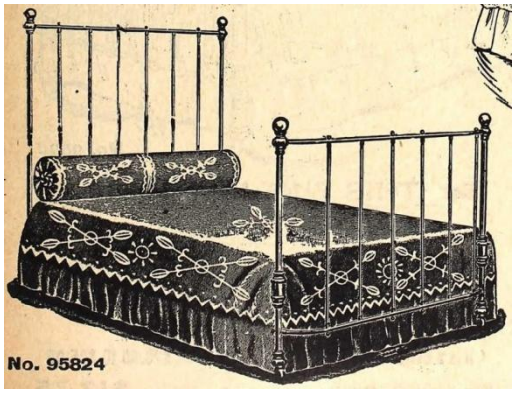


Figure 25. Brass Bedstead Priced At $20.00. Available in the following widths: 3 feet 6 inches, 4 feet and 4 feet 6 inches. Unknown Length.

Source: Sears, Roebuck and Co. Consumers Guide, no.109 (Fall 1899): 1188 & 1192.

bedbugs. Starting in the 1910s, steel bedsteads began to replace iron bedsteads in popularity.[143] Sears, Roebuck and Co. discontinued iron bedsteads in 1919.[144] Brass bedsteads had been popular among the upper and middle-class during this time period, but they fell out of favor in the mid-1920s, largely due to their expense (see Figure 25).

The majority of retail catalogues published in the United States between 1850 and 1919 included the width and height of beds, but failed to indicate the length of the bedsteads they manufactured or sold. The absence of length measurements suggested that beds came in a standard length since it was not deemed necessary to include this information for the customer. However, upon more careful examination of the length of bedsteads during this time period, it was observed that the lengths of bedsteads varied more than the width of bedsteads, discounting that explanation. It is possible that the length of a bedstead was only included if the length was unusual and that length was in fact standardized. To determine if this was the case would require further study. No

heights for bedsteads were recorded in the data set during this time period, but Church declared that "two things should always be low: a bed and the seat of a chair."[145]

The movement towards the standardization of bedsteads occurred around World War I. In 1915, the National Furniture Manufacturers' Association set a standard for bedstead size. The Association recommended that twin bedsteads measure 39 x 74 inches and a full size bedstead should measure 54 x 74 inches.[146] In a speech given after World War I, in 1920, by Melvin T. Copeland, the Director of the Bureau of Business Research, noted that the Conservation Division of the War Industries Board had helped standardize two hundred and sixty-nine industries, including metal bedsteads. The Conservation Division helped industries prepare conservation plans that not only promoted the standardization of products, but also the elimination of extra styles and ornamentation that used more materials than absolutely necessary. The conservation plan implemented by the metal bedstead industry resulted in a 33.33 percent reduction in the amount of steel being used by the industry.[147] According to "The War Costs and the War Debt," in the weekly New York newspaper *The Outlook,* over 600 styles of bedsteads had been available prior to the war but that the efforts of standardization had reduced the number of bedsteads being manufactured to approximately 30 styles.[148]

The terms for bed size most commonly found in the retail catalogues from 1880 through 1919 were full, regular and single. The full size bedstead appears in the first catalogue of Sears, Roebuck, and Co. in 1896 and refers to a bedstead that measures 54 x 78 inches. Although Sears, Roebuck and Co. use the term full size in the 1896 catalogue, it doesn't appear again until 1902 when it refers to a bed that is 48 x 72 inches. The width of a full size bedstead sold by Sears, Roebuck and Co. between 1904 and 1919 was

typically 54 inches wide, but the length varied from 72 inches to 78 inches. The term full was used most frequently out of all of the terms used to indicate bedstead size. Between 1905 and 1910 the term regular was used and it was often combined with the word full. A regular or regular/full bed always had a width of 54 inches, while the length ranged from 72 inches to 75 inches. The single bedstead size displayed the greatest diversity in size and was offered by the largest number of companies included in this study. The single bed ranged from 38 inches to 54 inches wide and 72 inches to 90 inches in length. The only year (included in the study) that Sears, Roebuck and Co. listed a single size bed was 1902 and the measurements were 38 x 72 inches.[149] Prior to the 1930s the use of the term three-quarter bed only appeared in the 1900 and 1902 Sears, Roebuck and Co. catalogues and the bed measured 42 x72 inches.[150] The first bedstead labeled as a twin bedstead in the Sears, Roebuck and Co. catalogue appeared in 1919.[151] The bedstead measured 39 inches wide and 77.5 inches long and was also offered in the Fall 1920s catalogue but the term was not used again in the catalog until the 1930s.

Health officials and domestic guides during the late nineteenth and early twentieth century promoted clean, well-ventilated rooms.[152] One recommendation for a clean room offered by physician Albert Buck in 1879 was to make sure that nothing was stored underneath the bedstead. Noting that things were often stored under beds that attracted dust and pests, he advised "tuck[ing] in the bedclothes, or at least not to let them hang down too near the floor" suggesting that things could not be stored under the bed if there was nothing hanging down to hide them.[153] Buck was also expressed concern with the rekindled desire for bedhangings and skirt valances prompted by the Colonial Revival.[154]

Mattresses made from straw, hair, or feathers continued to be popular into the early twentieth century. Church in 1881 and The Association of Practical Housekeeping Centers of New York in 1911, recommend the use of a quality hair mattress.[155] Although hair mattresses were expensive Church argued that they are well worth the price when you consider how much time is spent in bed.[156] If a hair mattress could not be bought she recommended a mattress with the springs attached to slats with a corn-husk mattress placed on top, until a young couple could afford a hair mattress.[157] Although mattresses, pillows and bolsters were sold stuffed with a particular item, such as barley, what was found inside actually varied as shown in the following 4 Aug. 1888 article in *Good Housekeeping*.

> Pillows, bolsters, and beds…[were] examined, and found to contain portions of filthy, coarse black serge, apparently parts of soldier's coat sleeves, pieces of dirty, greasy silk dresses, old worsted braid from the borders of women's gowns, soiled linen rags and colored calico and even nuts and walnut shells and pieces of crinoline wire. The bedding in this case was bought new…a few years ago of an expensive and respectable upholsterer…. a woman who was employed to do the unpicking work for the trade informed…that the practice of stuffing bedding with dirty rubbish and rags was very general, and that few beds or bolsters contain only the materials of which they are supposed to consist.[158]

Bedding still consisted primarily of sheets, blankets, counterpanes, pillows, cases and a bolster.[159] In the 1888s, *Good Housekeeping* ran an article by Helena Rowe on "Family Fashions and Fancies." commenting on household linen and bedding and the current problems with manufactured bedding. By the 1888s, shops had begun to offer household linen at all price points. However, the measurements of many of the sheets were mislabeled according to Rowe. She writes, "it is to be regretted, however, that few of the hemstitched sheets offered for sale are long enough for an ordinary bed."[160]

Rachel Macy noted in the 16 Feb. 1889 issue of *Good Housekeeping* that "six sheets to a bed [is] sufficient" for the beginning household and for bedspreads declared that "nothing is better than Marseilles spreads, and if heavier bedding is needed for servants' use, [a] comfortable can be purchased."[161]

American Life and Design: 1920-1939

After the end of World War I in 1918, Americans were looking towards the future instead of the past. The 1920s became known as the Roaring Twenties and new technologies, such as the automobile, began to reshape the nation. In 1920 the 19th amendment was passed and women were given the right to vote in the United States. The Roaring Twenties, much like the Gilded Age, were a time of economic prosperity. The Roaring Twenties came to a halt in 1929 when Wall Street crashed. The stock market crash in 1929 coupled with the Dust Bowl resulted in The Great Depression that spanned most of the 1930s. Many Americans found themselves unemployed and some homeless with no prospects for changing their situation.

Prior to the twentieth century the prevailing decorative art styles were direct revivals or heavily influenced by historic designs. By the twentieth century the avant-garde or Modernism Movement, which had begun in France in the late nineteenth century, was beginning to gain hold in the United States. The movement promoted new ways of thinking, designing and living. Modernism accepted the increasing number of scientific findings and argued for a new way of life that did not rely on revisiting the past, but rather on creating a brand new future. During the 1920s a new aesthetic—Art Deco—emerged in Paris that did not gain acceptance in the Modernist Movement and

was openly criticized by Modernists according to design historian Stephen Escritt, although their differences may not have been very great.[162] The style, known today as Art Deco, is difficult to define; its most important defining characteristic was its use of new contemporaneous materials (i.e. Bakelite), linear symmetry and geometric shapes. The style catered to mass manufacturing and technological advancements incorporating new materials.[163] Art Deco designers were largely influenced by archaeological findings (i.e. the discovery of the tomb of Tutankhamun), Cubism and Futurism and the sun beam became a popular motif.

Quilts: 1920-1939

The business of quilt patterns and kits boomed even during the Great Depression and successful quilt designers were trained at the leading art institutions in the country and brought the modern and Art Deco design aesthetics to many of the quilts they designed. In the 1930s there was a small resurgence of central-medallion format quilts popularized by quilt designs and kits such as Marie Webster's *Poppy* quilt (see Figure 28). In addition to the block and central-medallion format, a plethora of one-of-a-kind (original format) quilts were made. The impulse to make novelty quilts may have arisen from women's desires to make quilts that would stand out at fairs, among the throng of traditional quilts and quilts made from kits and patterns.

Quilt businesses proliferated and sold quilt patterns and kits. A few companies sold handmade quilts. The quilt designers and hence the quilt designs were largely influenced by the decorative arts movements of the era. Xenia Cord defines a quilt kit as "commercially prepared fabric components for some design aspect of the top; [and a] *kit quilt*: a finished product incorporating commercially produced fabric components as a

Figure 26. *Lily*. Possibly made in Iowa. Maker Unknown. Circa 1920-1930. 81 x 88 inches.
Source: IQSCM. 2004.016.0001.

Figure 27. *Wild Ducks* Pattern from Mountain Mist. Maker Unknown. Possibly made in Ohio. Circa 1934. 70 x 88 inches.
Source: IQSCM. 1997.007.0922.

part of its assembled design."[164] According to Anne Copeland and Beverly Dunivent, quilt kits and kit quilts should not be regarded with late twentieth century negativity, but instead should be seen as a vital part of the 1920s and 1930s quilt revival.[165] The women who were responsible for quilt businesses often had formal training in art and design and were responsible for expanding the quiltmaking industry and incorporating the decorative art ideologies of the era into quilts.[166]

During the 1920s and 1930s, feed sacks became a popular fabric used for clothing and household items such as quilts. Feed sacks were incorporated into the tops and backs of quilts. Susan Davis in her study of Floyd County, Virginia, quilters documented that feed sacks were commonly used in the 1930s among Floyd County quilters. Davis recorded that quilt blocks could be made out of five pound sugar sacks, since they were

Figure 28. *Poppy*. Made from Marie Webster Pattern. Possibly made in Indiana. Circa 1912. 81 x 93 inches. *Source:* IQSCM. 1997.007.0807.

already the right size and that four 100 pound Daisy hog or chicken feed bags were a good size for a quilt lining.[167] In 1918 a *Progressive Farmer* reader also recommended four sacks for a quilt lining. In this case the reader preferred flour sacks because they could be obtained at a reasonable rate from a baker.[168] The size of feed sacks were not standardized until 1943 by the War Production Board. Consequently, it is difficult to ascertain how large the sacks mentioned were, but in 1943 a "100-pound flour sack provided 36" x 42" piece of fabric, while a 100-pound feed sack yielded approximately 39" x 48"."[169]

A significant year in quilt history was 1933 when Sears, Roebuck and Co. sponsored the Century of Progress Quilt Contest in conjunction with the Chicago World's Fair. The Century of Progress Quilt Contest held during the middle of the Great Depression turned into the largest quilt contest ever held.[170] Quilts were made in all of the traditional styles. In addition, some makers responded to the contest organizers theme—"The Century of Progress"—and made imaginative, original quilts. In the end the Sears, Roebuck and Co. judges were criticized by quilters because the top prizes were awarded to traditional quilts, even though the contest announcement had encouraged quiltmakers to create quilts with innovative designs reflecting the contest theme.[171]

Beds: 1920-1939

World War I had forced the nation to examine the way goods were manufactured in an effort to minimize the amount of raw materials used and the waste generated. The efforts implemented during the war by the Conservation Division of the War Industries Board set the ground-work that developed into the full standardization of many industries during the 1920s.[172] After World War I, the National Spring Bed Association continued the efforts of standardization in the industry, because having a standard bed size would decrease the costs of manufacturing bed springs. The biggest problem was the sheer number of manufacturers, each working with its own set of dimensions. The Association sent out two thousand questionnaires to collect data on bed sizes from manufacturers, wholesalers and dealers. The Association was surprised to achieve an 80 percent participation rate. Based on the information gathered the following bedstead widths were recommended and adopted by 90 percent of the manufactures who were members of the association: 54, 48, 42, 39, and 36 inches. The length of all bed springs were set at 75 inches, which meant the outside measurement of the bedstead would be slightly greater than 75 inches. According to Powers, manufacturers in the past made bedsteads 6 feet long in order to most effectively use one 12 foot length of board, but that most people felt this was too short and that Americans were continually getting taller. The original efforts were focused on metal bedsteads and combination bedsteads (beds with metal rails and wooden head- and foot-boards). The Association had more trouble getting the wooden bedstead manufactures to comply, but it was necessary for bed springs to fit either a wood or metal bedstead. The biggest trouble with the wooden bedsteads were corner blocks that were placed inside the corner joints to reinforce the bedstead. The blocks

were unnecessary for the structural integrity of the bedstead and because they were made from scarps, they were not a consistent size and in the end they determined the size of the wire bed spring. After intense negotiation Powers notes that 85 percent of the wooden bedstead manufactures had accepted the recommended dimensions. At the Union Bed and Spring Company in three years, they went from producing 206 different bed spring patterns to only 28 patterns.[173] It was not until 1929 that Sears, Roebuck, and Co. announced that "all our beds are standard in size and conform to specifications accepted by U.S. Dept. of Commerce."[174] The standards set forth by the Association were not universally accepted. Wallace Nutting created furniture based on historic designs that were popularized by the Colonial Revival Movement and his bedsteads came in three sizes: single, narrow double and wide double. The single bedstead was 39 inches wide and the narrow double was 54 inches wide, corresponding with the width of a twin and full size bed in Sears, Roebuck and Co., respectively. The wide double had a 60 inch width and was very wide for the period. Although the first two width sizes are the same as those offered by Sears, Roebuck and Co. the major difference was that all of Nuttings bedsteads were 82 inches long, which was five and half inches longer then the next longest bedstead in the study from the 1930s and ten inches longer than the National Spring Bed Association recommended length.[175]

By the 1920s, the sharp angular lines that had been popular at the turn of the nineteenth century were being replaced in favor of rounded headboards and curving, bow end footboards. The favorite styles of bedroom suites featured in the Fall 1923 Sears, Roebuck and Co. catalogue were described as Queen Anne, Louis XVI, Colonial and a Modern American Style.[176] The catalogue listed a Queen Anne suite as the "The Most

Figure 29. Art Moderne Bedroom Advertised by Sears, Roebuck and Co. in 1933. *Source:* Sears, Roebuck and Co., *Sears, Roebuck and Co., Chicago.* Catalog No.167 (Chicago, IL: Sears, Roebuck and Co., 1933), 657.

Popular Bedroom Set Ever Made" and the Colonial style bedstead was a sleigh bedstead.[177]

In 1933, the same year Sears, Roebuck and Co. began to focus on twin size bedsteads, they also featured bedsteads in the new Art Moderne Style (see Figure 29). Sears, Roebuck and Co. did not feature beds labeled as twin beds until 1919 and it was not until 1933 when Sears, Roebuck and Co. really began to promote the use of separate twin beds.[178] The increase in separate beds may have been spurred on by the separate "his" and "her" suite featured in the Crystal House at the 1934 Chicago "Century of Progress" Exposition, the same event for which thousands of quilts were made and entered into the contest sponsored by Sears, Roebuck and Co.[179] Sears, Roebuck and Co. increased the number of twin bedsteads promoted in their advertisements throughout the rest of the decade, featuring two beds together in advertisements with one bed fully dressed and the other bed displaying only a mattress (see Figure 30). Although separate beds were advertised and promoted as twin sizes, many of the styles were also available in Sears, Roebuck and Co.'s full size. The 1938 Fall catalogue featured a bedstead advertisement, shown in Figure 30, titled "Changing the Sleep Habits of a Nation…Modern Twin Beds" and features sets of twin beds directly geared towards married couples. A subtitle on the same page exclaims: "Mr. and Mrs. Modern America Sleep in Twin Beds! They Enjoy the Right Kind of Rest!"[180] The wording used in the advertisement for the twin beds in 1938 suggests separate bedsteads for married couples may not have been as popular as the literature on the topic suggests prior to the 1930s.

Changing the Sleep Habits OF A NATION...

MODERN TWIN BEDS

4-STAR FEATURE

Perfect Rest Begins With Twin Beds!

• A good night's rest every night!
• Good sleep insures good health . . .
• Health and happiness walk together.

As aids to Mother Nature, twin beds take top honors! Sleeping alone, you get delicious rest, relaxing undisturbed. Since rest is so utterly important to health, and health so vital to happiness, Sears prescribe twin beds for ALL! Take the pair at the right, for example. Here's beauty in steel that can't be beat for popularity or price! Baked-on walnut enamel finish in a clever reproduction of costly veneers. Easy-rolling casters. Head, 40 in. high; foot, 26 in. Twin size only (39-in.).

2 Beds, 2 Springs 2 Cotton Mattresses $29.98 CASH

With Spring and Cotton Mattress described below

1 KM 53703—ONE COMPLETE OUTFIT: (1) Bed, (1) Spring, (1) Mattress. Shpg. wt., 123 lbs. $16.50
TWO COMPLETE OUTFITS. Shpg. wt., 246 lbs. . 29.98
With same Spring and Innerspring Mattress (soft, double cone coils covered with stitched sisal batt. Padded with layer felted cotton. Drill ticking.)
1 KM 53933—ONE COMPLETE OUTFIT: (1) Bed, (1) Spring, (1) Mattress. Shpg. wt., 136 lbs. $19.98
TWO COMPLETE OUTFITS. Shpg. wt., 272 lbs. . 37.95
1 KM 54033—(1) 39-inch BED ONLY. With side rails. Shpg. wt., 50 lbs. $5.85
(2) 39-inch BEDS ONLY. Shpg. wt., 100 lbs 10.88
BUNK BED (inset). Similar to above but with 2 detachable side guard rails; steel ladder. 4 extra sections fit to end posts to make double deck arrangement. Overall ht., 69 in. May be used as twin beds also. Head ht., 32 in.; foot, 26 in. Complete with mattresses and springs. Innerspring mattress described above; spring and cotton mattress below.

Bunk Bed, 2 Springs, 2 Cotton Mattresses
1 KM 5378—Shpg. wt., 250 lbs. $36.50

Bunk Bed, 2 Springs, 2 Innerspring Mattresses
1 KM 5263—Shpg. wt., 270 lbs. $44.50

Bunk Bed, 2 Springs, no Mattresses
1 KM 5547—Shpg. wt., 180 lbs. $24.95

For Terms See Page 1202

Bedding Described at Left

Bunk Beds

Bedding for Outfits Above and Below
As Illustrated

32-lb. Felted Cotton Mattress. Secure, deep tufts. Firm roll edges. Floral sheeting ticking.
66-Steel Wire Coil Spring. Highly resilient. Top tied by helicals (tiny coils). Angle frame. Deep cross-slats. Locks into ends; no side rails needed.

Sears Suggest the "Windsor Twins"

• For beauty in the bedroom.
• For saving in the purse.

Our low prices and Easy Terms make it easy to enjoy the luxury of twin beds. Who would suppose that this naive, charming pair cost you less than $50.00? Graceful, molded ends; sturdy fillers. All steel with baked-on Brown enamel finish. Won't chip or peel! Built for service. Easy rolling casters. Head, 45 in. high; foot, 32 in. high.

2 Beds, 2 Springs 2 Cotton Mattresses $27.50 CASH

With Spring and Cotton Mattress described above.

1 KM 53593—ONE COMPLETE TWIN-SIZE OUTFIT: (1) 39-in. Bed, (1) Spring, (1) Mattress. Shipping wt., 115 lbs. $14.95
TWO TWIN-SIZE OUTFITS. Shpg. wt., 230 lbs. .. 27.50
1 KM 53591—ONE FULL-SIZE OUTFIT: (not shown). (1) 54-in. Bed, (1) Spring, (1) Mattress. Shipping weight, 150 pounds $16.95
With Same Spring and Innerspring Mattress, (soft, double cone coils. Layer felted cotton padding. Drill ticking).
1 KM 52623—ONE COMPLETE TWIN-SIZE OUTFIT: (1) 39-in. Bed, (1) Spring, (1) Mattress. Shipping weight, 127 pounds $16.95
TWO TWIN-SIZE OUTFITS. Shpg. wt., 254 lbs. 34.95
1 KM 52621—ONE FULL-SIZE OUTFIT: (not shown). (1) 54-in. Bed, (1) Spring, (1) Mattress. Shipping weight, 165 lbs. $21.95
1 KM 54553—(1) TWIN-SIZE BED ONLY. (39 inches wide). With side rails. Shpg. wt., 42 lbs. $4.75
(2) TWIN-SIZE Beds. Shpg. wt., 84 lbs. 8.88
1 KM 54551—(1) FULL-SIZE BED ONLY (54 inches wide). With side rails. Shpg. wt. 50 lbs. $4.85

Mr. and Mrs. Modern America Sleep in Twin Beds! They Enjoy the Right Kind of Rest!

• Modernize your bedroom with this quality pair! Save dollars!

Favorite Gothic style. All steel. Baked-on enamel finish, simulating rich grain Walnut with Maple center panels. Heavy corner posts—solid panels. Smooth-rolling casters. Twin size (39-in.).

2 Outfits $41.85

INNERSPRING MATTRESS. Resilient wire coils covered with stitched insulator batt. Padded with layers of clean felted cotton. Drill ticking. 66-COIL SPRING. Cross-tied at top. Locks into bed ends, eliminating side rails.
1 KM 53943—(1) Bed, (1) Spring and (1) Mattress. Shpg. wt., 136 lbs. $22.50
(2) Beds, (2) Springs and (2) Mattresses. Shpg. wt., 272 lbs. 41.85
1 KM 54233—(1) 39-in. BED ONLY. With side rails. Shpg. wt., 50 lbs. 7.88
(2) 39-in. BEDS ONLY. With side rails. Shpg. wt., 100 lbs. 14.75
Same as above but in 54-inch widths (full size).
1 KM 53941—Complete with Spring and Mattress. Shpg. wt., 175 lbs. $24.50
1 KM 54231—BED ONLY. (full size) with side rails. Shpg. wt., 60 lbs. 8.88

"Jenny Lind Twins." All Steel. Beds finished to simulate mellow Maple. Baked-on enamel finish. INNERSPRING MATTRESS. Soft, double-cone coils covered with sisal and cotton padding. Drill ticking. COIL SPRING. 66 deep, soft coils, cross-tied by helicals (tiny springs). Enameled. Locks into ends; no side rails.

2 Outfits $37.95

1 KM 56193—(1) Bed, (1) Spring, (1) Mattress. Shpg. wt., 135 lbs. $19.98
(2) Beds, (2) Springs and (2) Mattresses. Shpg. wt., 270 lbs. 37.95
1 KM 5425—(1) 39-inch BED ONLY. With side rails. Shpg. wt., 48 lbs. 6.45
(2) 39-inch BEDS ONLY. With side rails. Shipping weight, 96 lbs. 11.95
Same as above but in 54-in. widths (full size).
1 KM 56191—Complete with spring and mattress. Shipping weight, 175 lbs. $22.98
1 KM 54251—BED ONLY with side rails. Shipping weight, 60 lbs. $6.95

Figure 30. Sears, Roebuck and Co. Advertisement in 1938 Promoting the Use of Separate Twin Beds for Married Couples.
Source: Sears, Roebuck and Co., *Fall and Winter 1938-1939* (Chicago: Sears, Roebuck and Co., 1938), 643.

The terms three-quarter and twin size were not commonly used prior to the 1930s, but were regularly used in the Sears, Roebuck and Co. catalogues in the 1930s. The term twin is still commonly used today. Prior to the 1930s the use of the term three-quarter appeared in the 1900 and 1902 Sears, Roebuck and Co. catalogue and the bed measured 42 x72 inches.[181] In the 1930s the three-quarter size was offered by Sears, Roebuck and Co. but not with the regularity of the full and twin size. The twin size bedstead first appeared in the Sears, Roebuck and Co. catalogue in 1919 with that label.[182] The bedstead measured 39 inches wide and 77.5 inches long and was also offered in the Fall 1920s catalogue. The twin term was also used by the Rustic Hickory companies "Rustic Hickory: A Reflection of Nature's Beauty" retail catalogue in 1926 and referred to a bedstead that measured 39 inches wide, consistent with the width of Sears, Roebuck and Co.'s twin bed size, but was only 76 inches long. In the 1930s, Sears, Roebuck and Co. shifted their focus from the full bedstead, and focused on promoting the twin bedstead.[183] Twin bedsteads did not completely replace the full bedstead, but there was a distinct shift in the beginning of the 1930s away from the presentation of full bedsteads in the Sears, Roebuck and Co. catalogues towards the promotion of twin bedsteads.

Although the movement towards standardization was led by the bed spring companies, mattresses companies reaped the benefits of having standardized bedstead sizes. The recommended mattresses were no longer stuffed with loose material but were layered with bats of thin cotton, wool or a blend, although horse hair mattresses were still considered standard.[184] Mattress pads were recommended in the 1920s to help protect the mattress from soil. According to *Housewifery* the mattress pad was often made from a folded blanket or cotton quilt. In addition to the mattress pad the *Housewifery* also

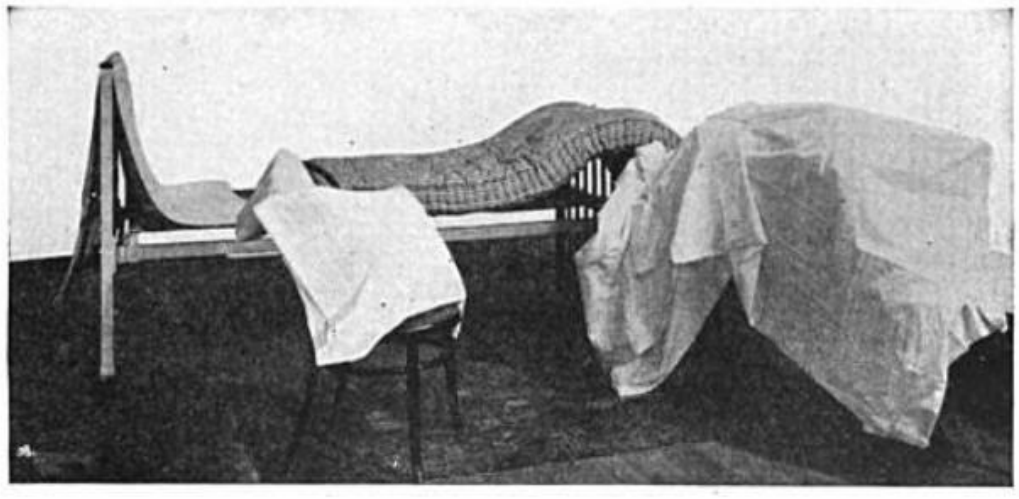


Figure 31. Airing the Bed.

Source: Lydia R. Balderston, *Housewifery: a Manual and Text Book of Practical Housekeeping* (Philadelphia and London: J.B. Lippincott Company, 1921), 251. Google Books

recommends purchasing or making a mattress dust cover to further protect the mattress from soil.[185]

Making the bed still followed the basic format recommended in the previous time periods (see Figure 31).[186] Store-bought sheets were widely available and inexpensive so there was no economical advantage to making one's own sheets. For the sheet to be tucked in correctly, it was necessary to have at least six inches on all sides of the bed.[187] The *Housewifery* recommends tucking-in the sheet in the hospital style because it makes neat corners and was surprised that the style has not been more widely used historically.[188] Wool and cotton blend blankets were recommended but difficult to purchase because of the wide variety of available qualities.[189] When placing the blanket on the bed the blanket should come up to where the sheet will rest when it was folded back (approximately 10 inches from the headboard) and be tucked-in around the edges.[190]

According to the *Housewifery* store-bought bedspreads were limited to Marseille, dimity or lace. Fringe was a popular choice if the bedspread was not tucked in but it was difficult to launder.[191] Bedspreads on wooden beds were often tucked-in and bedspreads on metal and brass bedsteads were typically left hanging on the sides, according to the *Housewifery*.[192] The top bedspread was usually removed before going to sleep at night.[193]

CHAPTER 4
RESULTS AND DISCUSSION

Quilt collectors and scholars have noticed and commented about changes in quilt sizes between 1790 and 1939; but this is the first study that systematically examined the dimensions of quilts and bedsteads from this period. In addition to studying the changes in quilt sizes and bedstead sizes, the study sought to better understand how directional design elements suggested the way quilts were positioned and used on beds.

Table 2. Number of **Quilts** and **Bedsteads** by Decade.

Decade	Quilts	Bedsteads
1790	13	11
1800	32	56
1810	24	36
1820	66	17
1830	123	35
1840	289	5
1850	320	23
1860	230	39
1870	254	5
1880	300	114
1890	366	128
1900	237	366
1910	204	532
1920	183	253
1930	658	31
Total	3299	1651

The final quilt data set was comprised of data collected on 3299 quilts made between 1790 and 1939 (see Table 2). The smallest number of quilts in an individual decade was thirteen from the 1790s decade and the largest number in an individual decade was 658 from the 1930s. Seventeen percent of the quilts in the study were attributed to Pennsylvania. This bias towards Pennsylvania quilts might be a reflection of the popularity of quiltmaking in Pennsylvania or it could reflect the fact that early quilts collectors, such as Holstein and Van der Hoof, concentrated on collecting quilts in Pennsylvania. This early interest in collecting quilts in Pennsylvania may have spurred additional research on quilts from the state, resulting in more published examples of quilts attributed to Pennsylvania than other states.

The final bedstead data set included dimensions for 1651 bedsteads made between 1790 and 1939 in the United States; 1383 of the bedsteads were found in retail

catalogues; only 268 were published extant bedsteads (see Table 2). The smallest number of bedsteads in an individual decade in the study were from the 1840s and the 1870s when only five bedsteads fit the established criteria. The largest number of bedsteads in an individual decade were from the 1910s. The study included data on 532 bedsteads made during the 1910s of which the majority were offered through Sears, Roebuck and Co., although they were manufactured by several different companies. During the 1890s through the 1920s, bedsteads offered by Sears, Roebuck and Co. are disproportionally represented in the study.

The discussion of the data begins by examining the changes in the mean area, width and length of quilt dimensions and bedstead dimensions between 1790 and 1939 and then examining the relationship between the two. This discussion is followed by a look at how directional design elements on quilts indicate how a quilt was positioned on a bed, concluding with a brief comparison of square quilts versus rectangular quilts.

Analysis of Quilt and Bedstead Dimensions

Quilt Dimensions

Examining the mean area for quilts made prior to the 1860s reveals that overall quilt size decreases between 1800 and 1859 by approximately 12 percent (see Table 3). In fact, between the 1840s and 1850s there was a nine percent decrease in overall mean area size. The only exception was a three percent increase in quilt size in the 1840s, which likely was due to the sample rather than a significant fluctuation. Five of the seven largest quilts in the study were attributed to the 1840s (see Figure 32). To determine whether these five large quilts were skewing the data for the 1840s, they were

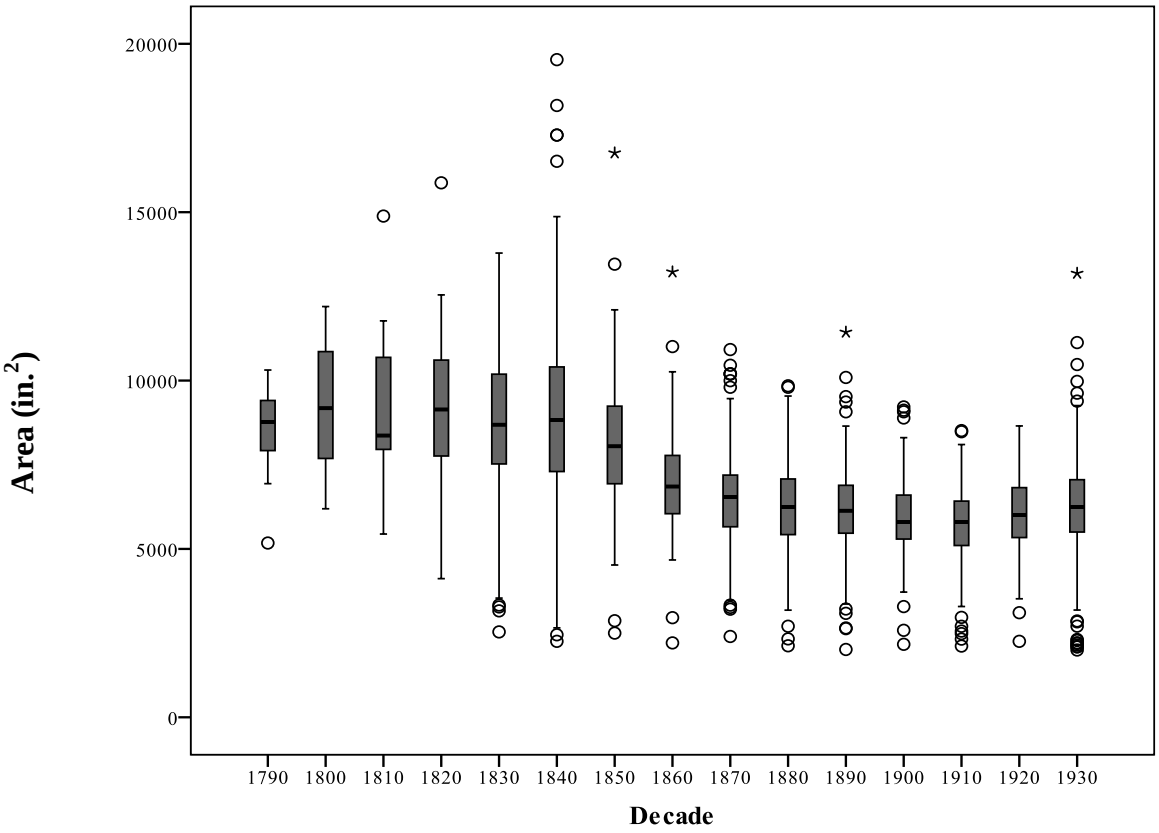


Figure 32. Distribution of Quilt Size (Area) by Decade, 1790-1930.

temporarily removed from the data set. The original 1840s mean area was 8964 in.^{2} while the adjusted mean area was 8809 in^2. When the mean was adjusted, there was less than a one percent increase in the mean area of quilts in the 1840s. This suggests that the five exceptionally, large quilts did contribute to the increase in the mean area observed for the 1840s quilts, rather than the 1840s decade being one where quilts briefly grew larger in size.

The size of quilts declined noticeably in the mid-nineteenth century, beginning in the 1850s with a ten percent decrease in mean area (see Figure 33 and Figure 34). The most noticeable decline in quilt size occurred during the 1860s decade, when there was a

14 percent decrease in mean area followed by a decrease in mean area of approximately 6 percent in the 1870s, totaling a 30 percent decrease in quilt size between 1850 and 1879.

Table 3. Number and Mean Area (in.^{2}) of **Quilts** by **Decade.**

Decade	Number of Quilts	Mean Area (in.^{2})
1790	13	8460
1800	32	9189
1810	24	9124
1820	66	9089
1830	123	8732
1840	289	8964
1850	320	8132
1860	230	6974
1870	254	6525
1880	300	6278
1890	366	6162
1900	237	5967
1910	204	5760
1920	183	6018
1930	658	6289

The width of quilts made prior to the 1860s ranged from 44 to 142.5 inches, but the width of the majority (89 %) of the pre-1860s quilts in the study fell between 70 to 107 inches. The most common widths for quilts made prior to the 1860s are 86, 88, 90, 93, and 96 inches, each of which make up approximately four percent of the quilt widths recorded in the data set, prior to 1860. Twenty-three percent of the quilts in the study made prior to the 1860s have a width that was greater than or equal to 100 inches, while only five percent of them have a width that was less than 70 inches.

The length of quilts made prior to the 1860s ranged from 48 to 140 inches (two inches less than the maximum width), but the length of the majority (92%) of pre-1860s quilts in the study fell between 78 to 112 inches. The most commonly found length for quilts made prior to the 1860s was 94 inches; approximately five percent of the lengths of quilts recorded in the data set for this time period were this length. Each of the following lengths made up approximately four percent of the lengths recorded in the data set for quilts prior to 1860: 87, 90, 91, 92, 93, 96, 100, 101, 102, and 104 inches (note the concentrations around 90-93 inches and 100-102 inches). Thirty-four percent of the quilts in the study made prior to the 1860s had a length that was greater than or equal to 100

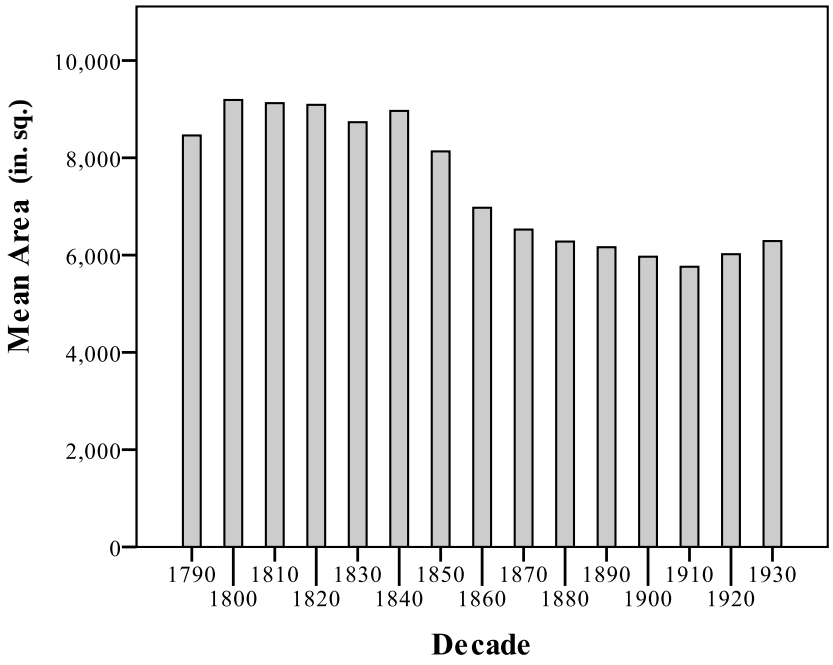


Figure 33. Bar Graph Showing Mean Area (in.^{2}) by Decade.

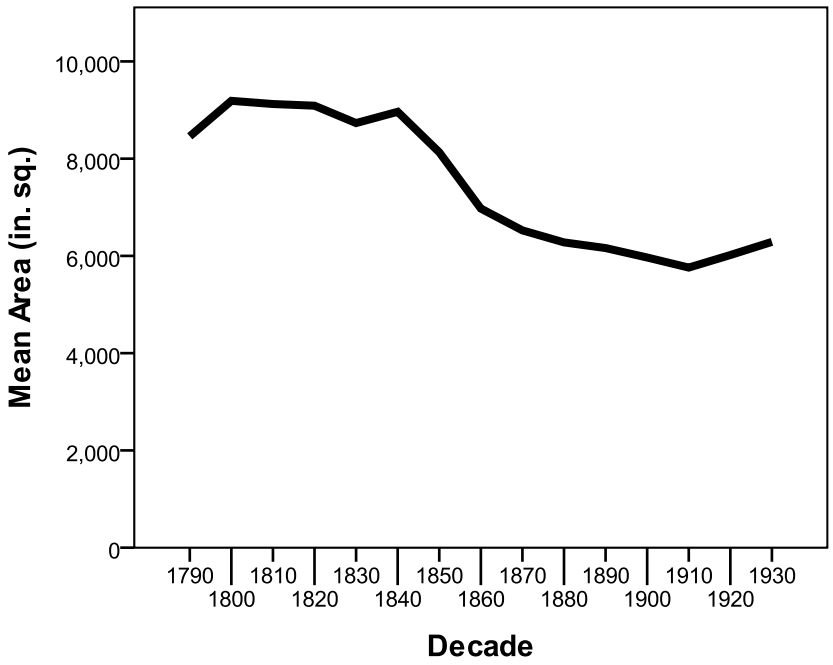


Figure 34. Line Graph Showing Mean Area (in.^{2}) by Decade.

inches; while only two percent of them had a length that was less than 70 inches. For a visual representation of the changes in widths and length refer to Appendix E, which contains scatter plots of quilt dimensions by decade.

Examining the mean area for quilts made after 1860 reveals that overall quilt size continued to decrease between 1860 and 1919 by approximately 17 percent (see Table 3). The width of quilts made between 1860 and 1919 ranged from 36 to 114 inches, but the widths of the majority (90%) of the quilts in the study made after 1859 were between 62 to 90 inches. The most popular width was 72 inches, making up 6 percent of the widths for quilts made between 1860 and 1919. This was a marked contrast to the quilts made prior to 1860 when the most popular widths were between 86 to 96 inches. The following widths each represent five percent of the widths in the data set for quilts made during this time period: 70, 74, 76, and 80 inches. While 23 percent of the quilts in the study made prior to 1860 had a width greater than or equal to 100 inches, less than 1 percent of the quilts made between 1860 and 1919 had a width greater than or equal to 100 inches. In contrast 26 percent of the quilts made between 1860 and 1919 had a width less than 70 inches versus the mere 5 percent of pre-1860 quilts that had a width less than 70 inches. Clearly, in general, pre-1860 quilts had a larger width than those made after 1860.

The length of quilts made between 1860 and 1919 ranged from 47 to 116 inches, but the length of the majority (89%) of the quilts in the study was between 70 inches to 96 inches. Forty-nine percent of the quilts in the study made between 1860 and 1919 had a length measurement between 76 and 86 inches. The most commonly found lengths for quilts made between1860 and 1919 were 80 and 82 inches, each of which made up approximately six percent of the lengths recorded in the data set for quilts during this

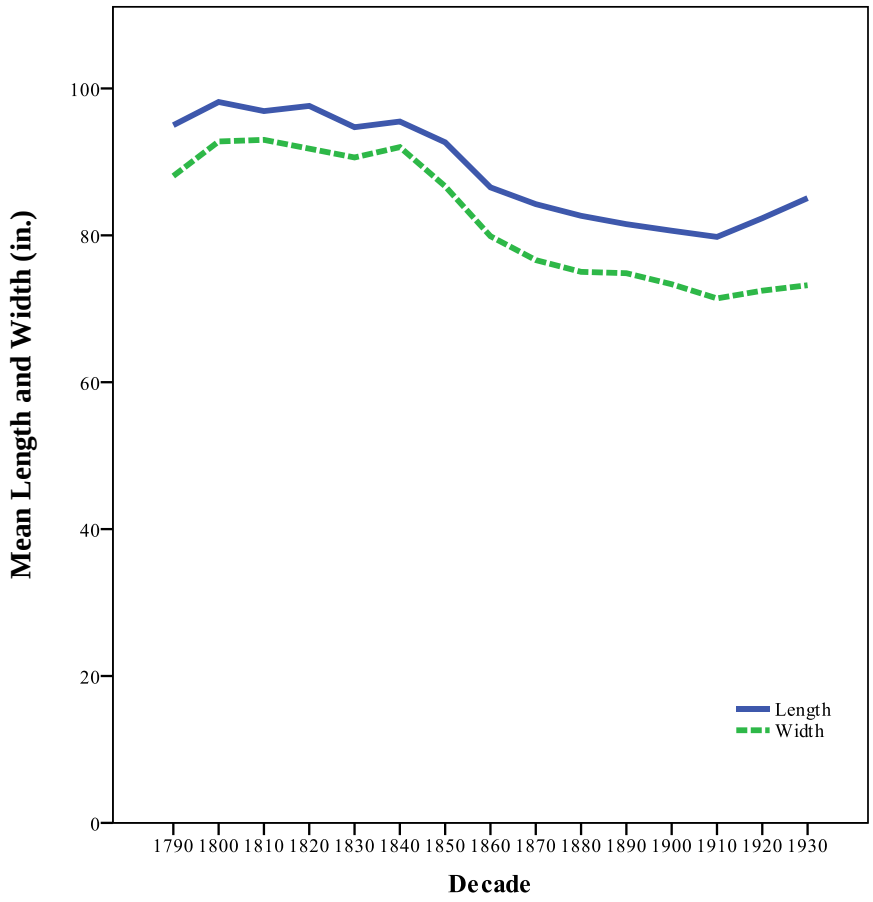


Figure 35. The Mean Length and Mean Width of Quilts by Decade.

time period. Making up approximately five percent of the length measurements recorded in the data set for quilts during this time period are 78, 79, 83, 84, 85 and 86 inches. Only three percent of the quilts made between 1860 and 1919 had a length greater than or equal to 100 inches in contrast to 34 percent of quilts in the study made prior to 1860 that had a length that was greater than or equal to 100 inches. Although there was a dramatic decrease in the number of quilts with a length over 99 inches, there was only a four percent increase in the number of quilts made during this time period that were less than 70 inches.

Beginning in the 1920s quilts began to increase in size and this continued into the 1930s. There was a four percent increase in quilt size and in the 1920s and another four percent increase in quilt size during the 1930s; resulting in an eight percent increase in quilt size between 1920 and 1939. References discussing an increase in quilt size in the 1920s and 1930s have not been located. This study is the first to document a possible increase in the size of early-twentieth century quilts.

The width of quilts made between 1920 and 1939 ranged from 36 to 104 inches, but the width of the majority (95 %) of the quilts in the study made between 1920 and 1939 fell between 58 to 88 inches. The most popular width, making up seven percent of the widths for quilts made between 1920 and 1939 was 76 inches. This width measurement was four inches larger than the most popular width between 1860 and 1919. The second most common width measurement was 78 inches, making up six percent of the total widths recorded between 1920 and 1939. The following widths each represented five percent of the data set for quilts during this time period: 66, 68, 70, 72 and 80 inches. Less than one percent of the quilts made between 1860 and 1919 had a width greater than or equal to 100 inches and this was consistent from 1920 to 1939. Twenty-six percent of the quilts made from 1860 through 1919 had a width that was less than 70 inches and in the 1920s and 1930s the number of quilts that had a width less than 70 inches increases to 32 percent during these two decades.

The length of quilts made between 1920 and 1939 ranged from 38 to 128 inches, but the lengths of the majority (90%) of the quilts in the study were between 72 to 97 inches. Forty percent of the quilts made between 1920 and 1939 had a length measurement between 80 and 88 inches. The most commonly found length for quilts

made between 1920 and 1939 was 82 inches, which made up approximately seven percent of the lengths recorded in the data set for quilts made during the 1920s and 1930s and was one of the most popular lengths recorded in the 1860s through 1910s. Making up approximately six percent of the lengths recorded in the data set for quilts during this time period are 80, 84 and 88 inches. Four percent of the quilts made between 1920 and 1939 had a length greater than or equal to 100 inches, which was only a slight increase from the quilts made between 1860 and 1919. Between1860 and 1919, six percent of the quilts had a length that was less than 70 inches and in the 1920s and 1930s this number drops to only three percent. This low number of quilts with a length less than 70 inches helps explain the increase in the mean area of quilts attributed to the 1920s along with the larger percentage of widths above 80 inches.

In summary, an examination of the mean area by decade revealed that quilt size steadily declined from the 1800s decade through the 1910s with only one exception, the 1840s decade. The most noticeable decrease in quilt size occurred in the 1860s. During the 1920s and 1930s quilt size began to increase slightly (see Table 3).[194] The decline in the size of quilts from 1800 to 1919 was consistent with what quilt scholars have generalized about quilt size. [195] The increase in quilt size that begins in the 1920s and documented by this study had not been reported or noted previously in the published literature. Lasansky and Brackman both noted a noticeable decline in quilt size during the 1860s around the time of the Civil War and the results of this study confirm that their observations were accurate.[196] There was over a 1000 in.^{2} difference in the mean area of 1850s quilts compared to 1860s quilts. Quilts made prior to 1860 tend to be larger and

had a mean area between 9190 in.^{2} and 8132 in.^{2}, whereas quilts made after 1860 tended to be smaller and had a mean area between 6965 in.^{2} and 5760 in.^{2}.

Table 4. Number of **Quilts** and Mean Area (in.^{2}) by **Region**.

Region	Number of Quilts	Mean Area (in.^{2})
New England	268	7132
Southeast	650	6939
Middle Atlantic	1072	7451
Midwest	913	6297
West	125	5918
Unknown	271	N/A
Total	3299	N/A

After examining the overall mean area by decade, the mean area was examined by region [Middle Atlantic, New England, Southeast, Midwest and Western] (see Table 4). The Middle Atlantic region had the largest quilts with a mean area of 7451 in.^{2} and represented 33 percent of the quilts included in the study. The New England and Southeastern regions had quilts with the next largest mean areas 7132 in.^{2} and 6939 in.^{2}, respectively, and represented 8 percent and 20 percent of the quilts in the study, respectively. Quilts made in the Midwest and Western regions were noticeably smaller with mean areas of 6297 in.^{2} and 5918 in.^{2}, respectively, and represented 28 percent and 4 percent of the quilts in the study, respectively. The smaller quilts attributed to the Midwest and Western regions are not surprising considering the frontier lifestyle and more limited availability of resources in those regions during the nineteenth century.

In addition to looking at the mean area of quilts by decade, the mean areas based on quilt format were also examined. Between 1790 and 1839 quilts were recorded with whole-cloth, all-over, block, central-medallion, bars and star formats. From 1840 to 1939 quilts were recorded in all eight quilt formats in each decade with the exception that no

Table 5. Number of **Quilts** and Mean Area (in.^{2}) by **Format**.

Quilt Format	Number of Quilts	Mean Area (in.^{2})
Whole-Cloth	207	7799
Central-Medallion	442	7660
Star	97	7316
Bars	70	7126
Block	2211	6772
Four-Block	127	6648
All-Over	170	6306
Original	75	6068
Total	3299	N/A

Table 6. Mean Area (in.^{2}) and Number of **Bedsteads** by **Decade**.

Decade	Number of Bedsteads	Mean Area (in.^{2})
1790	11	4350
1800	56	4338
1810	36	4381
1820	17	4715
1830	35	4628
1840	5	4509
1850	23	4661
1860	39	4716
1870	5	5166
1880	114	3615
1890	128	3720
1900	366	3617
1910	532	3800
1920	253	3737
1930	31	3444
Total	1651	N/A

whole-cloth quilts were recorded in the 1880s (see Table 5). The eight quilt formats in order of deceasing mean area were whole-cloth, central-medallion, star, bars, block, four-block, all-over and original quilt format. Analyzing the mean area by quilt format did not reveal any unique trends in quilt size relative to quilt format. The mean area of all quilt formats follow the trends established by the overall mean analysis and all quilt formats decrease in size in the 1860s (see Appendix D).

Bedstead Dimensions

Examining the mean area of bedsteads made prior to the 1880s reveals that bedstead size was relatively constant (~4350 in.^{2}) between 1790 and 1819. Bedstead size increased beginning in the 1820s and then remained relatively constant between the

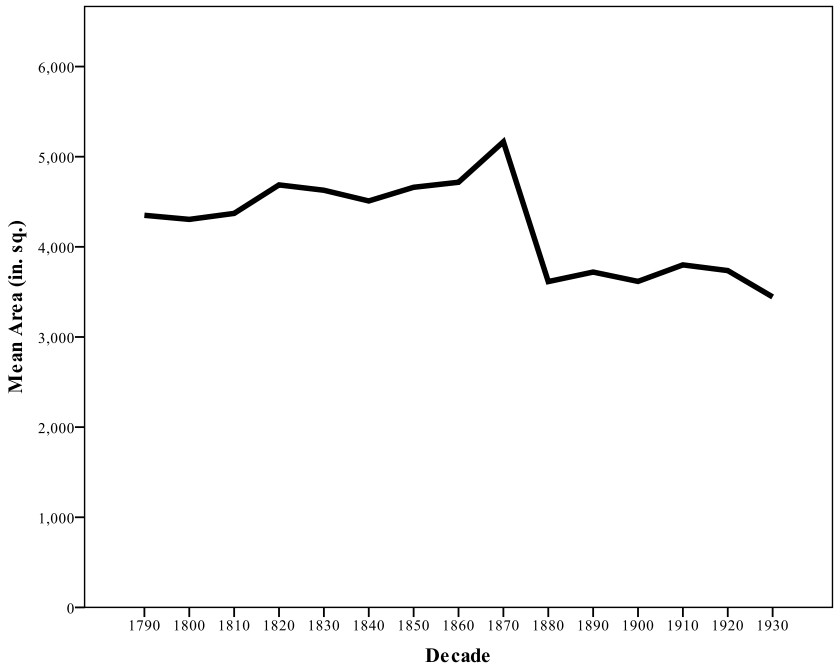


Figure 36. Line Graph of Bedstead Mean Area (in.^{2}) by Decade.

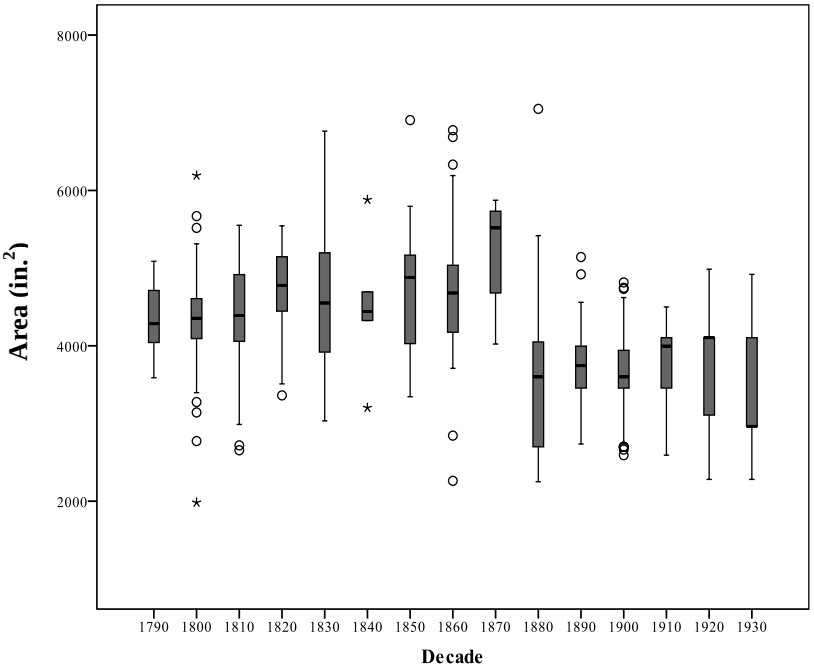


Figure 37. Distribution of Bedstead Size (Area) by Decade, 1790-1930.

1820s and 1870s. The 1870s bedsteads had the largest mean area. However it must be noted that there were only five bedsteads in the sample for the 1870s, and a larger sample of bedsteads from the 1870s may show a mean bedstead size closer to the previous decades. After the 1870s there was a noticeable decrease in bedstead size.

The width of bedsteads made prior to the 1880s varies from the narrowest width recorded at 29 inches to the widest at 77 inches. Between 42 and 70 inches width dimensions were documented at each inch interval. Eighty-two percent of the bedstead widths from 1790 to 1879 were between 49 and 66 inches. Twelve percent of the bedsteads had a width less than 49 inches and seven percent had a width greater than or equal to 70 inches. The most popular bedstead widths prior to the 1880s are 56 and 61 inches, both represent eight percent of the bedstead widths in the data set. The following widths each represent six percent of the bedsteads prior to the 1880s: 53, 54, 55, 57 and 59 inches.

The length of bedsteads made before 1880 ranges from 58 to 99 inches. Between 68 and 86 inches, bedsteads were documented at each inch interval. Ninety-one percent of the bedsteads made prior to 1880 had a length between 72 and 86 inches. Four percent of the bedsteads had a length less than 72 inches and eight percent had a length greater than or equal to 88 inches. The most popular bedstead lengths prior to the 1880s were 78 and 80 inches, representing 12 percent and 11 percent of the bedstead lengths respectively. Fifty-five percent of the bedstead lengths during this time period fell between 77 and 82 inches. For a visual representation of the changes in bedstead dimensions, refer to the scatter plots located in Appendix E.

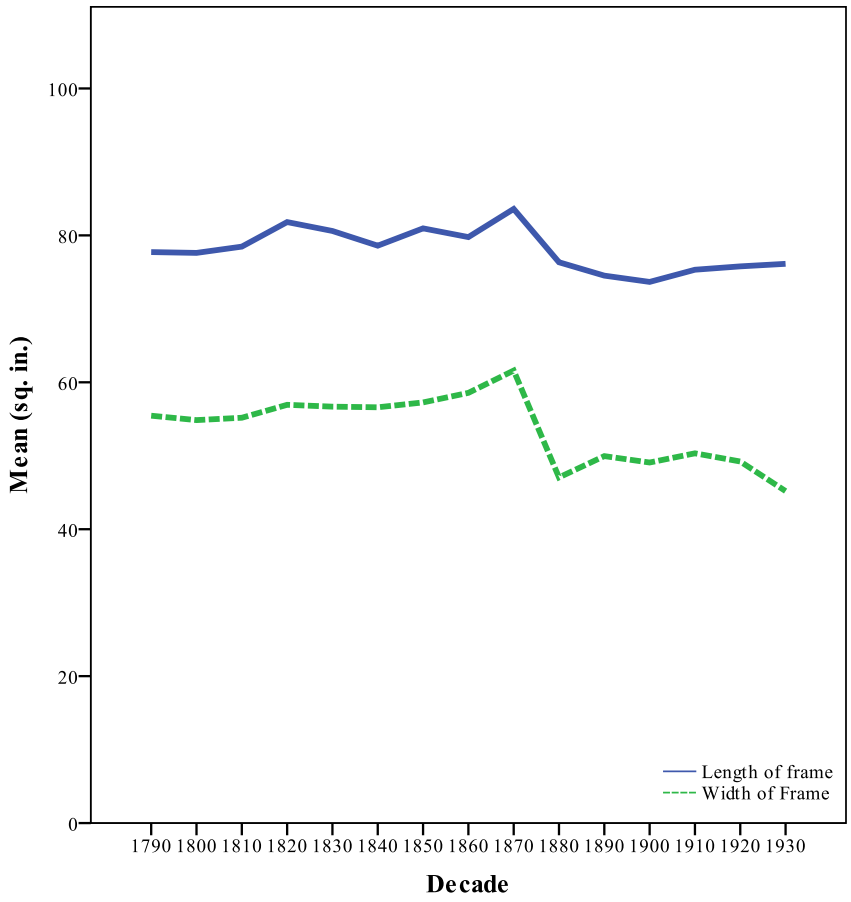


Figure 38. Mean Length and Mean Width of Bedsteads by Decade.

The only two bedsteads that included the height to the mattress rail were attributed to the 1790s and 1800s. The height to the mattress rail on the 1790s bedstead was 17.25 inches. The bedstead was a Press bed and was possibly made in Massachusetts. The overall height of the Press bed was 75.75 inches, the width was 47.375 inches and the length was 75.75 inches. The 1800s bedstead had a height to the mattress rail of 19.25 inches and was a mahogany high-post bedstead. The bedstead was attributed to Charleston, South Carolina, which has been noted for having large

bedsteads. The overall height of the bedstead was 91.625 inches, the width was 66 inches and the length was 80.5 inches.

Bedsteads attributed to the period between 1880 and 1929 had a mean area that was 18 percent smaller than the mean area attributed to pre-1880 bedsteads. The widths of bedsteads made after 1880 did not exhibit as much variation as those made prior to the 1880s. The smallest width recorded after 1880 was 30 inches and the smallest pre-1880s bedstead width was 29 inches. The largest post 1880 bedstead width was only 61 inches, a full 16 inches narrower than the widest width recorded for pre-1880s bedsteads. Based on the bedsteads in the study, bedsteads made after 1880 had a 50 percent chance of having a width of only 54 inches. The popularity of the 54-inch wide bedstead correlates with full-size bedsteads sold by Sears, Roebuck and Co. Twenty-one percent of the bedsteads in the study made after 1880 had a width measurement of 48 inches and 13 percent measured 42 inches. Only five percent were 39 inches in width, which was the width recommended in 1915 by the National Furniture Manufacturers' Association for a twin bedstead.[197] Clearly standardization of twin size bedsteads had not yet been widely adopted. Overall 84 percent of the bedsteads made after 1880 had a width of 42, 48 or 54 inches. A bedstead width of 54-inch was recommended by the National Furniture Manufacturer's Association as the standard full-size bedstead width in 1915 and the National Spring Bed Association also accepted the use of this width in the 1920s. Fifty-four inch wide bedsteads were the most popular in this study during the 1910s.[198] The frequency of the 54-inch width decreased in the 1930s as the focus of retail catalogues shifted from full-size bedsteads to twin-size bedsteads.

The shortest bedstead made after 1880 was 69 inches in length. This was 11 inches longer than the shortest length of pre-1880s bedsteads in the study. However, the longest bedstead was only 86 inches in length, a full 13 inches shorter than the longest length dimension recorded for pre-1880s bedsteads. Ninety-eight percent of the bedsteads made after 1880 had a length measurement between 72 and 78 inches. Based on the bedsteads in the study, bedsteads made after 1880 were 31 percent more likely to have a length of 76 inches. The next two most popular length measurements were 74 and 72 inches; each comprised 18 percent of the bedsteads in the study made after 1880. Thirteen percent of the bedsteads were 75 inches in length and ten percent were 77 inches. Overall 79 percent of the bedsteads in the study made after 1880 had a length dimension of 72, 74, 75 or 76 inches. In 1915 the National Furniture Manufacturers recommended making bedsteads 74 inches long and although this was the second most popular length in the 1910s, 76 inches was more popular and 77 inches was only slightly less popular.[199] According to George G. Powers the vice-president of the Union Bed and Spring Company, prior to the efforts of standardization it was common practice to make the length of a bedstead 72 inches so that one 12 foot board could be divided evenly into the two side rails of a bedstead, but he argues that this was too short to be comfortable and that Americans were getting taller so the National Spring Bed Association recommended the bed springs be made 75 inches and the bed would measure slightly larger.[200] A bedstead length of 72 inches was not commonly found prior to 1890, but was extremely popular in the 1890s, 1900s and slightly less so in the 1910s. None of the bedsteads in the study made in the 1920s or 1930s had a length equal to 72 inches, indicating that the efforts of standardization were being implemented. Although Powers

mentions that individuals were growing taller, examining the mean length of bedsteads from 1790 to 1939 does not indicate that if individuals were getting taller they required a significantly longer bedstead. The mean length of bedsteads in the 1790s was 78 inches and the mean length of bedsteads in the 1930s was 76 inches. The minor variations in the mean length of bedsteads indicates that changing human height (if it occurred) was not a factor in the length of bedsteads from the 1790s to 1930s.

The most noticeable decrease in mean area occurred in the 1880s decade when there was a 32 percent decrease in the width of bedsteads and an 11 percent decrease in the length of bedsteads. The decrease in bedstead size starting in the 1880s was largely due to a decrease in the width of the bedstead rather than the length. The decrease in bedstead sizes in the 1880s correlates with increasing mechanization of furniture making and the increasing popularity of mail-order businesses. The mechanization of bedstead manufacturing may have resulted in the decrease in bedstead size as companies sought to maximize their profits by offering smaller beds. The widths of beds were easier to decrease than the lengths which were already considered too short by some.[201] The popularity of mail-order companies meant that companies had to be conscious of the weight of the objects manufactured, and smaller bedsteads would weigh less. The noticeable decrease in bedstead size during the 1930s was likely the result of the efforts started in the late 1910s to standardize the size of bedsteads during the 1920s and 1930s.

In summary, the analysis of the mean area of bedsteads by decade revealed more subtle changes in size than those found in quilts, perhaps because the range in bedstead size was significantly smaller (see Table 6 and Figure 36). Bedsteads made prior to 1880 tend to be larger (mean area between 4338 in.^{2} and 5166 in.^{2}) than bedsteads made after

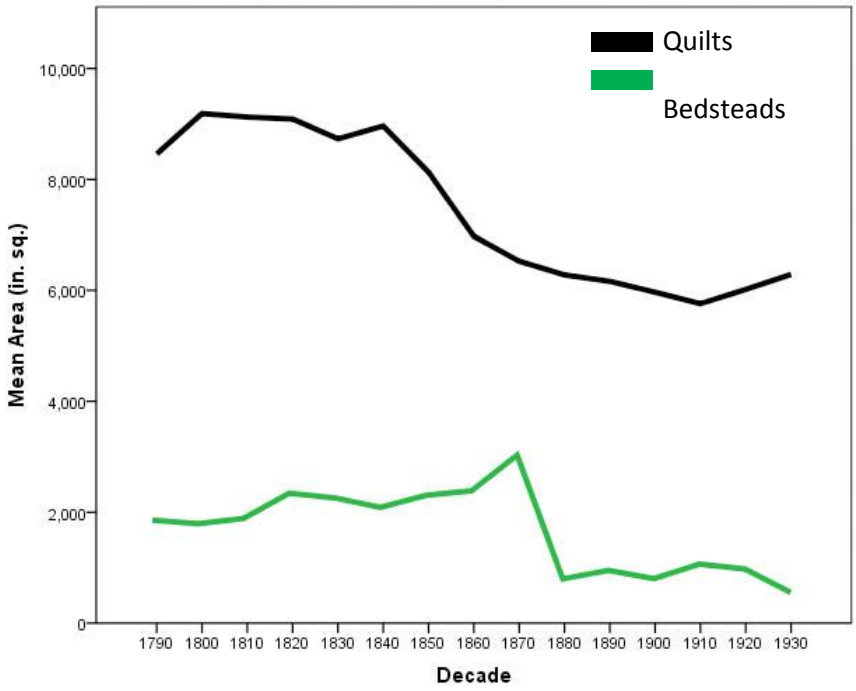


Figure 39. Mean Area of Quilts Compared to Mean Area of Bedsteads.

1880 (mean area between 3444 in.^{2} and 3800 in.^{2}) (see Figure 37). Since no research had been conducted previously on the size of bedsteads, these results cannot be compared to other studies to determine if the findings are consistent or different from other published information. At the start of the study it was believed that the largest bedsteads would date from the turn of the nineteenth century. Instead the largest bedsteads were recorded in the 1860s and 1870s.

Comparison of Quilt Dimensions to Bedstead Dimensions

A comparative analysis of quilt sizes and bed sizes shows that a positive correlation does not exist between quilt dimensions and bedstead dimensions (see Figure 39). If a positive correlation existed the decade with the largest quilt mean area would have been the same decade when the largest bedstead mean area was documented and the

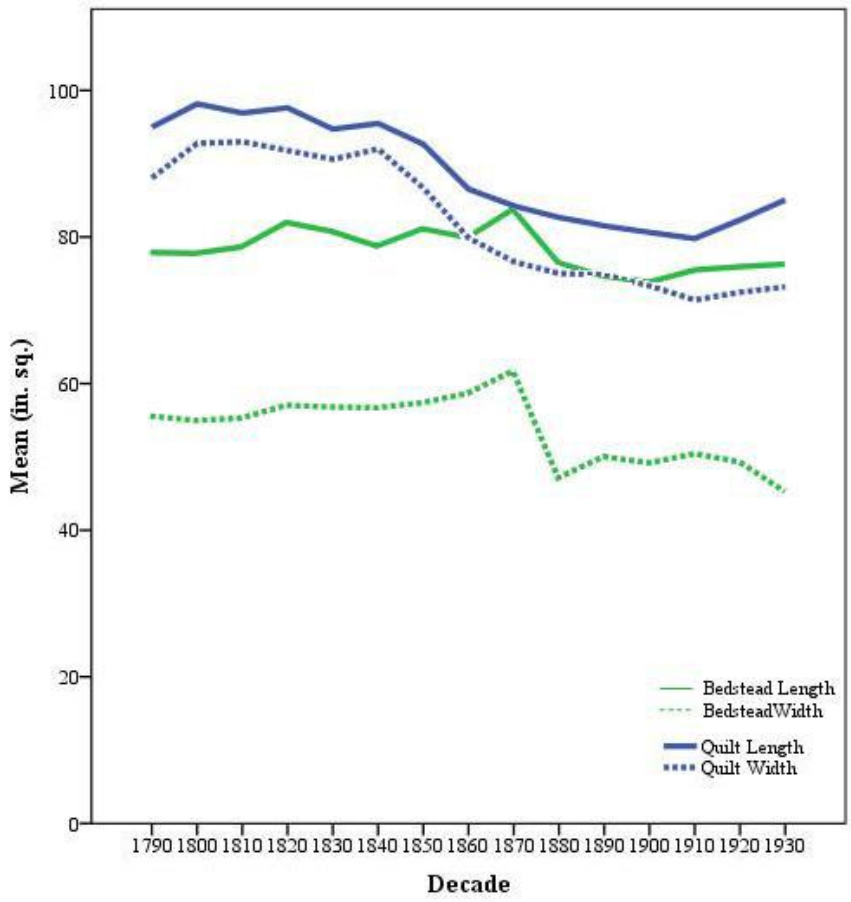


Figure 40. The Mean Length and Mean Width of Quilts Compared to the Mean Length and Mean Width of Bedsteads.

smallest quilts would have been made when the smallest bedsteads were being made. Instead the largest quilts in the study were made during the 1800s decade, whereas the largest bedsteads were attributed to the 1870s. The lack of a positive correlation between the mean area of quilts and bedsteads gives credence to the hypothesis put forth by Lasansky that changes in quilts size are not tied to changes in bedstead sizes but, rather to changes in the use and fashion of quilts in the bedding context. [202]

Between 1800 and 1859 the overall decrease in quilt size was approximately 12 percent, whereas during the same time period the overall increase in bedstead size was

approximately 7 percent. The mean area of quilts, between 1790 and 1859, were 43 to 53 percent (on average 49%) larger than the mean area of bedsteads from 1790 to 1859. Since skirt valances appear to have been an integral part of the set of bedhangings, quilts did not have hang down to the ground to hide the trundle bed as Lasansky had hypothesized.[203] The difference in mean area between the quilts and bedsteads, suggest that quilts had approximately 25 percent of their overall width on either side of the bed.

The noticeable decrease in quilt size that begins in the 1850s and continues into the 1870s occurred when there was a corresponding increase in bedstead size. One possible explanation for the noticeable decrease in quilt size that begins in the 1850s may be linked to the declining popularity of quilts among the middle and upper-class. In 1850 Eliza Leslie in *Miss Leslie's Lady's House Book* stated that patchwork quilts were "obsolete," although it was still acceptable to make patchwork quilts to cover a servant's bed or to go under the top bedcovering or bedspread.[204]

The shift of quilts from a primary bedcovering among middle-class women to a bedcovering for servants may help explain the shift in quilt size during the 1860s. The popularity of quilts for servant bedding may also suggest popularity for quilts and quiltmaking among working-class individuals, who until the 1840s were unlikely to make quilts (due to the limited availability of resources). Although the mean area of bedsteads in the study do not decrease in size in the 1850s and 1860s it is possible that an economic shift in quiltmaking may mean that the quilts were more likely to be used in conjunction with the smaller size bedsteads in the study that were most likely used by servants and working-class individuals. This shift may explain, in part, the decrease in the size of quilts during this time period. [205]

Lasanky suggested that the shift from quilts being used as the primary or top bedcovering to their use as a secondary bedcovering (beneath the top spread) meant that the quilt now had only to cover the top of the mattress and postulated that this was the possible explanation for quilts becoming smaller in size after the 1860s. This explanation seems persuasive until one examines the advice literature. For example, Eliza Leslie in *Miss Leslie's Lady's House Book* advises that any bedcover intended to cover a double size bed should be three yards wide by three yards in length (108 x 108 inches). She goes on to recommend making comfortables (soft quilts) that were intended to be "laid *under* the bed-spread" in the same size as a primary bedcovering (108 x 108 inches).[206] Leslie also advises using less batting in the sides when making a quilt as a secondary bedcovering so the sides can be tucked in around the bottom and corners of the mattresses to prevent the covering from sliding off of the bed.[207] Consequently, based on the prescriptive literature of the time period concerning housekeeping and specifically the making of beds, it does not appear as though quilts were being made to fit only the top of the mattress. The advice manual writers still expected quilts to be large enough to hang down the sides even if they were used under the primary bedspread and were tucked into the mattress.

Furthermore Rococo bedsteads, which became popular in the 1850s, had wide side rails into which the bedcovering was tucked instead of left to hang over the sides (refer to Figure 17). Starting in the mid-nineteenth century the primary bedcovering was often featured in domestic guides and retail catalogues with the sides tucked into wide side railings which may also help explain the continuing decrease in quilt size in the 1870s through 1910s (see Figure 23).[208]

Another possible explanation for the decrease in quilt size during the 1860s might be that quilts decreased in size because quiltmakers did not have the materials to make larger quilts due to shortages during the Civil War. Another explanation could be that time was more valuable during the war and quilters did not have as much leisure time to devote to making large quilts and satisfied themselves with making utilitarian quilts that were just large enough to serve their purpose. In research conducted by Virginia Gunn, quilts were made in cot size dimensions for the war effort by both the North and the South, but very few of these quilts survive and none were included in this study.[209] Since no Civil War cot quilts were included in this study, the decline in quilt size was not due to the smaller quilts made for use by soldiers in the war, although the study may have contained quilts that were made by women to raise funds to support the war effort during this time period.

Without further research into the height of bedsteads, it was difficult to fully understand the decrease in quilt size that occurred in the mid-nineteenth century, because it could correlate with a shift in the height of bedsteads. Downing indicates in 1850 that the old fashioned four-post bedstead was "high" while the popular French bedstead was "low"; indicating a shift in the overall height of bedsteads.[210] Research into the number of individuals sleeping in a bed may reveal that fewer people were sleeping in a single bed in the second-half of the nineteenth century resulting in a decrease in quilt size.

Quilts made between 1860 and 1919 continue to steadily decrease in size, whereas the bedsteads do not begin to decrease in size until the 1880s, two decades after quilts exhibit a significant decrease in size. It was unclear why these shifts do not coincide. Furthermore, as bedsteads continued to decrease in size between 1880 and

1939, quilts increased in size between 1920 and 1939. One possible explanation of why quilts increased in size in the 1920s may be due to the increase in available materials. The incorporation of feed sacks into quilting for both the front and back of quilts became popular during the 1920s. The fact that feed sacks were on hand and were not an additional purchase may have allowed quiltmakers to use more fabric and make larger quilts than if they had purchased fabric specifically to make a quilt. Four 100 pound feed sacks were sufficient and recommended for a quilt lining.[211] Feed sacks were not standardized until 1943, so it would be extremely difficult to determine if the size of feed sacks influenced the size of quilts during the 1920s and 1930s. In 1943, four 100 pound flour sacks and four 100 pound feed sacks would have provided pieces of fabric with an area of approximately 6048 $in.^2$ and 7488 $in.^2$, respectively.[212] The mean area of quilts in the1920s and the 1930s were both smaller (6018 $in.^2$ and 6289 $in.^2$, respectively) than the size of the 1943 feed sack measurements. Consequently, assuming pre-1940s feed sacks were approximately the same size as 1943 feed sacks, quiltmakers who used feed sacks for the back of a quilt would have had plenty of fabric for the backing and would not have had to make conservative decisions about the size of the top of the quilt to make it fit the size of a feed sack backing.

Another possible explanation for why quilts increased in size in the 1920s may correlate with the increase in the popularity of quilt patterns and kits. The size of quilts made from quilt patterns and kits has not been studied. A study may reveal that the quilt patterns and kits were generally designed to produce a standard size. If quilt patterns and kits were typically offered in one size, the designers most likely would have made the size large enough to cover the largest standard bedstead size (60 x 76 inches) being

manufactured at the time, even though twin and full size bedsteads were more commonly sold (39 x 76 inches and 54 x 76 inches, respectively). Quiltmakers who relied on patterns and particularly kits would probably make the quilt in the recommended size regardless of the actual size of their own bedsteads. Further research is needed to confirm or refute this theory.

Directional Design Elements Indicating the Quiltmaker Considered the Bed

In 1801 a British domestic female servant was asked, "What is your rule for placing the counterpane properly?" She responded: "there is generally a flower, or some other conspicuous figure, in the centre of the counterpane; and when I have got that at an equal distance, on the top of the bed, from the head, foot, and sides, I know that it will fall and hang properly."[213] Data were gathered on specific design elements that indicated the way the quiltmaker intended the quilt to be positioned on a bed. Almost half of the quilts (45%) included in the study included a visual clue indicating the direction the quilt was intended to be used on the bed. The specific direction that a quilt should be placed on the bed was indicated by one or more of the following design elements: motifs (such as a flower with a blossom and a stem), borders (on less than four sides), inscriptions, corners or an asymmetrical design composition (see Figure 41).

Quilts made between 1790 and 1859 were more likely to have a specific direction to be placed on the bed, than quilts made between 1860 and 1939 (see Figure 42). The highest number of quilts with a directional element were made between 1800 and 1829. It is unclear why quilts during this time period were the most likely to contain a directional element. One explanation could be the scale and design of motifs on fabric,

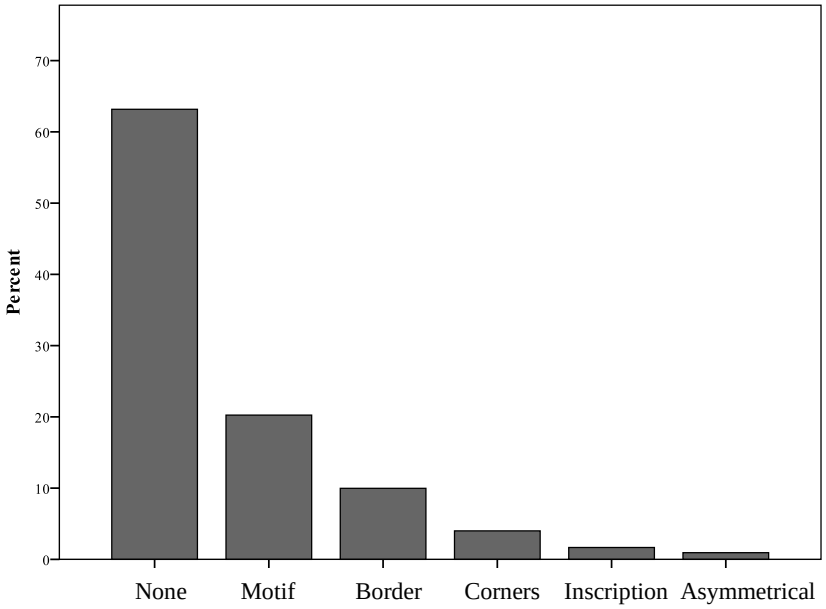


Figure 41. Percentage of Quilts for Each Directional Design Element.

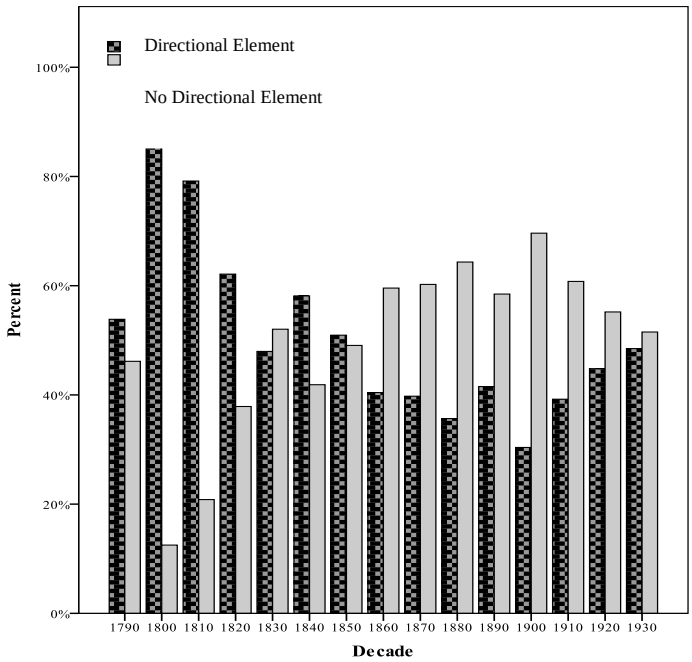


Figure 42. Quilts With a Directional Design Element Versus Quilts Without a Directional Design Element.

especially chintz fabric, during this time period. Quilts with a directional design element outnumbered quilts without a directional design element in every decade prior to the 1860s, except for the 1830s. Quilts made after 1859 represented 68 percent of the quilts with a directional design element. However, only 39.5 percent of the quilts made between 1860 and 1939 contained a directional design element. In the 1930s the number of quilts with a directional element rose to 49 percent. The increase noted in the 1930s could be related to the resurgence of central-medallion format quilts that occurred at this time.

The most common directional design element was a motif that faced a certain way, consistent with the domestic servant's observation in the early 1800s.[214] Directional motifs were on 44 percent of the quilts that contained a directional design element and on 22 percent of the quilts in the overall study. In the 1800s decade half of the quilts contained a motif that indicated the direction the quilt should be placed onto the bed. Beginning in the 1860s and continuing through the 1900s, fewer directional motifs were observed; only 9 percent to 11 percent of the quilts contained a directional motif between 1860 and 1909. The use of directional motifs started to rise in the 1910s and continued to be used in about the same percentage in the 1920s. Then in the 1930s the use of directional motifs increased to 34 percent.

The second most common directional design element was a quilt's border (see Figure 41). Borders on three sides or less were found on 27 percent of the quilts that contained a directional design element and 13 percent of the quilts in the overall study. Quilt borders were divided into the following six categories: one-edge, two-edge, three-edge, two-edge corner, beard-guard and other. Data were not collected on quilts that had four-edge borders because the presence of four-edge borders does not indicate the way a

quilt would be placed on a bed. For the purposes of this study the word border refers to borders on three sides or less of the quilt and excludes quilts with four-edge borders.

In *Clues in the Calico*, Brackman noted that borders on only three sides or less were "surprisingly common."[215] However, quilts with borders on three sides or less represented only 13 percent of the quilts in this study. Therefore, the findings of this study do not support Brackman's observation. Borders were most popular in the 1800s decade when 47 percent of the quilts attributed to that decade contained a border. The popularity of borders declined during the 1810s and 1820s, to 33 percent and 21 percent, respectively. Between the 1830s and 1870s the number of quilts that contained borders ranged from 15 percent to 16 percent of the total quilts made during this time period. The number of quilts containing borders was low in quilts made between 1880 and 1929 and in the 1930s only 10 percent of the quilts contained borders.

The third most popular directional design element were corners (see Figure 41). Corner directional design elements represented 20 percent of the quilts with a directional design element and 10 percent of the quilts in the overall study. Cut-out corners (79%) were the most common corner design element, while two rounded corners (11%) were occasionally employed. Several different corner treatments were also observed including one quilt with four cut-out corners. T-shaped quilts (quilts with cut-out corners) were most popular during the 1840s and 1850s. Lasansky concluded in "T-Shaped Quilts: A New England Phenomenon" that they have been continuously made in the New England region.[216] The results of this study suggest that T-shaped quilts declined in popularity after 1860. There were no T-shaped quilts recorded in this study after 1890. Consequently, these data do not support Lasnasky's assertion that T-shaped quilts have

been made continuously in the New England region. In fact, based on the data in this study the presence of cut-out corners indicates a pre-1890s date.

The fourth most common directional design element were inscriptions (see Figure 41). Directional inscriptions made up only eight percent of the quilts that contained a directional design element and four percent of the quilts in the overall study. Inscriptions could be inked, embroidered, stamped, or stenciled onto the quilt. Inscriptions range from dates, names, and locations to bible verses and poems. To indicate the direction a quilt was placed on the bed, the inscription had to appear on the top of the quilt, although inscriptions are sometimes found on the back of quilts. Inscriptions were extremely popular in the 1850s, 1890s and 1930s. The popularity of inscriptions, which suggested the way a quilt was intended to be placed on a bed, could be due to the popularity of Redwork fundraiser quilts during the 1890s.

The fifth and final directional design element was an asymmetrical design composition (see Figure 41). Quilts with an asymmetrical design composition are sometimes called up-against-the-wall quilts. For the purpose of this study the term asymmetrical design was adopted and indicates an incomplete row of quilt blocks or a shift in colors, fabric or pattern along one edge of the quilt (see Figure 43). Quilts with an asymmetrical design made up only two percent of the quilts with a directional design element and less than one percent of the quilts in the overall study. Asymmetrical quilts were first identified and discussed as a distinct design element during the Virginia quilt documentation project when a niece explained that the reason her aunt's quilt had a design that did not match the rest of the quilt on the long side was because "that is the side that goes against the wall."[217] Helen Carter noted that the explanation of the quilt

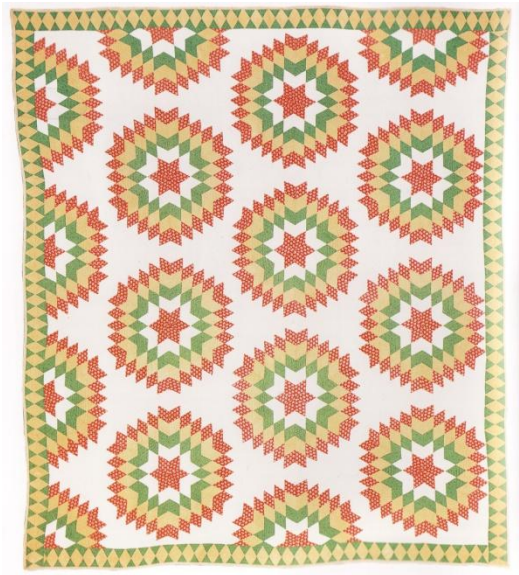


Figure 43. Asymmetrical Quilt. *Sunburst*. Made by Elizabeth Rachel Bellah Riviere (1826-1888). Pike (now Lamar) County, Georgia, Circa 1849. 78 x 94 inches. *Source*: Anita Z. Weinraub, *Georgia Quilts: Piecing Together History* (Athens, GA: The University of Georgia Press, 2006), 64.

being made for a bed placed up-against-the-wall made the Virginia quilt documentation project workers more aware of border design elements. She noted that asymmetrical quilts had been previously recorded in the Virginia quilt documentation project, but were not originally identified as a special type of quilt. Carter searched other sources for up-against-the-wall quilts but found very few.[218] The Virginia quilt documentation project was conducted in the late 1980s, a time when few quilt documentation projects had published any of their findings. Consequently, the Virginia project workers mistakenly identified this design element as a distinctive Virginia style. Brackman argues that asymmetrical quilts may not have been intended to be used up-against-the-wall; instead she argues that quiltmakers in the nineteenth and early twentieth century may not have perceived that such designs were off-balance. Brackman postulates that the designation of up-against-the-wall is a contemporary construct created by a society that views quilts as objects to be hung on a wall.[219] When a quilt with an asymmetrical design was placed on a bed, the viewer often cannot tell that the design was asymmetrical due to the size of beds, so it does not mean the bedstead had to be placed against the wall. Another possibility is that the quilt was never intended to be used as the primary or top

bedcovering. Consequently, it did not matter to the maker that the design was asymmetrical. This study revealed that Virginia was not unique in having quilts that contain an asymmetrical design and that asymmetrical quilts were recorded in 14 states with the greatest number from Georgia and Texas, not Virginia.

Square Quilts Versus Rectangular Quilts

Also of interest in this study of quilt size, was whether square quilts tended to be more prevalent during a particular time period, and whether square quilts were associated with a specific quilt format or a specific geographic region. By definition a square has four equal sides. However, quilts rarely have four precisely equal sides. In addition, no two people measure a textile exactly the same way. Consequently, a quilt may measure exactly square one time and only approximately square another time depending on whom, how and where the quilt was measured.

For the purposes of this study a quilt was deemed square versus rectangular if its ratio of width to length was greater than or equal to .98. The ratio was calculated by dividing the width by the length of each quilt. Using this criteria it was determined that 819 (25%) of the quilts included in this study were square.

Approximately 23 percent of the quilts attributed to the early nineteenth century (1800s, 1810s and 1820s) were square. The lack of square quilts attributed to the 1790s may be a reflection of the small number of quilts in the sample for that decade (n=13). The largest percentage of square quilts were found in the 1830s (40%), 1840s (37%) and 1850s (38%). When quilt size decreased noticeably in 1860, the number of square quilts

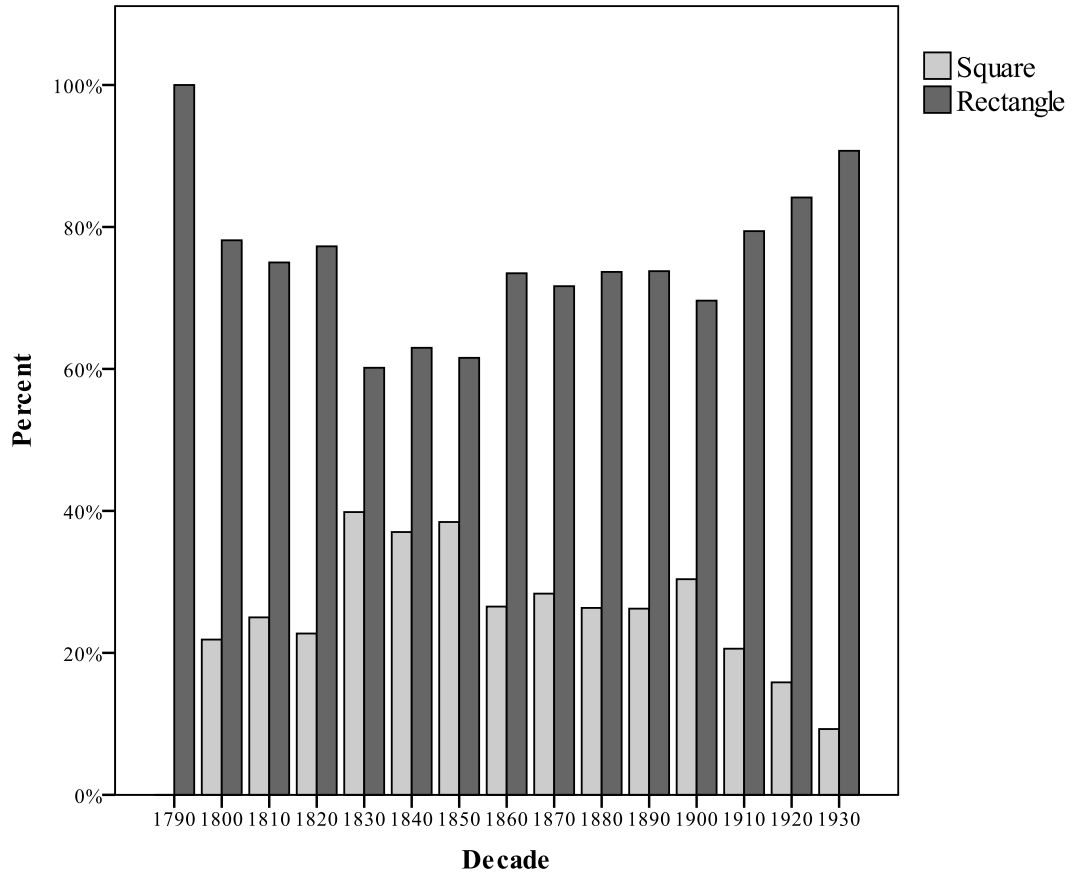


Figure 44. Percent of Square Versus Rectangular Quilts by Decade.

also declined and throughout the rest of the century, square quilts accounted for only approximately 27 percent of the quilts in each decade. The decline in popularity of square quilts continues throughout the remaining decades (see Figure 44).

In *Clues in the Calico,* Brackman indicated scholars had observed that "large, square quilts (9 or even 10 feet wide) tend to date from before the Civil War or even recently (since the advent of the king-size bed) and in 1850 Elise Leslie recommended that all bedcoverings for a double bed should be nine feet square (11,664 in.^{2}).[220] The findings of this study support the observation by Brackman that larger square quilts

tended to be made before the Civil War. However, only three quilts included in this study were nine feet square—the size recommended by Leslie for all double bed size coverings. Twenty-three of the square quilts in the data set had an area greater than or equal to 11,664 in.^{2}; of those, twenty-two dated prior to the Civil War and one was probably made during the Civil War.

Table 7. Percentage of Square Quilts by Format.

Quilt Format	Percent
Original	11
Whole-Cloth	13
All-Over	15
Bars	16
Block	24
Central	29
Star	45
Four-Block	51

The other observation made by Brackman regarding square quilts was that quilts 84 x 84 inches were a standard size and provided no help in dating quilts.[221] Only 35 out of the 819 square quilts in the study were 84 inches square and quilts 78, 82 and 86 inches square appeared just as frequently. Therefore, Brackman was correct when she asserts that 84 x 84 inch quilts offer no indication to help date a quilt because few quilts of those dimensions appear in the study period. The small number of quilts with 84 x 84 inches dimension contradicts Brackman's assertion that this was a standard size.[222]

Overall the quilt formats that are most likely to be square are four-block and star quilts; while original and whole-cloth format quilts are more likely to be rectangular in shape (see Table 7). Approximately half of the four-block (51%) and star format (45%) quilts in the study are square. Although four-block and star quilts are the two quilt formats most likely to be square; they comprise only thirteen percent of all square quilts and only seven percent of the total number of quilts in the study. It was interesting that the percentage was not higher given that both quilt formats are based on four square blocks. The fact that only half of these quilts were square indicates that four-block and

star quilts often have borders attached or in the case of four-block format quilts that the four-blocks are actually rectangular rather than square.

The Middle Atlantic region had the highest percentage of square quilts followed by New England, the Southeast, the Midwest and the Western region. Approximately, 40 percent of the quilts attributed to the Middle Atlantic region were square. The high percentage of square quilts in the Middle Atlantic are partly due to the Baltimore Album quilts made in Maryland. Fifty-six percent of the Baltimore Album style quilts attributed to Maryland are square. Even with the exclusion of Amish quilts from this study, a significant number of Pennsylvania quilts were square. In Pennsylvania 47 percent of the block format quilts were square. In the 1830s, 1850s, 1870s, 1900s, and 1920s square quilts were more popular in Pennsylvania than rectangular quilts. The reason for the large number of square Pennsylvania quilts is not known, but it appears to be a regional preference.

CHAPTER 5
SUMMARY AND CONCLUSIONS

This is the first study to systematically examine the dimensions of quilts and bedsteads between 1790 and 1939. To conduct this study, data were compiled on 3299 quilts and 1651 bedsteads made between 1790 and 1939 in the United States. The data were acquired from published monographs, auction and retail catalogues. In addition to analyzing the dimensions of both quilts and bedsteads, this study also examined the directional design elements that quiltmakers employed, which suggest the way a quilt was positioned and used on a bed.

A comparative analysis of quilt sizes and bed sizes revealed that a positive correlation did not exist between quilt dimensions and bedstead dimensions. Instead the results suggest that changes in quilt size between 1790 and 1939 were more likely influenced by changes in the way quilts were used in the bedding context, changes in what socio-economic group was quilting and or using the quilt, and changes in quilting materials. Although changes in quilt size were not directly related to changes in bedstead size, this did not mean that quiltmakers did not consider the bedstead when designing and making quilts. In fact, 45 percent of the quilts included in the study included a visual clue indicating the direction the quilt was intended to be used on the bed.

An analysis of mean area by decade revealed that quilt size steadily declined from the 1800s decade through the 1910s and then began to increase slightly during the 1920s and 1930s. The most noticeable decrease in quilt size occurred in the 1860s. The decline in the mean area from the 1800s decade to the 1910s confirms what Lasansky and Brackman had previously noted about quilt size, that quilt size declined noticeably

around the time of the Civil War. [223] Quilts made prior to 1860 tended to be larger and had a mean area ranging between 9190 $in.^2$ and 8132 $in.^2$, whereas quilts made after 1860 tended to be smaller and had a mean area ranging between 6965 $in.^2$ and 5760 $in.^2$. During the 1920s and 1930s quilt size began to increase slightly but noticeably. This study is the first to note an increase in quilt size during the 1920s and 1930s.

The analysis of the mean area of bedsteads by decade revealed that bedstead size fluctuated more than the mean area of quilts but over a smaller range. Bedsteads made prior to 1880 tend to be larger and had a mean area ranging between 4338 $in.^2$ and 5166 $in.^2$, whereas bedsteads made after 1870 had a mean area ranging between 3444 $in.^2$ and 3800 $in.^2$. The largest quilts were attributed to the 1800s decade, whereas the largest bedsteads were attributed to the 1860s and 1870s. The smallest quilts were attributed to the 1910s decade while the smallest bedsteads were attributed to the 1930s.

Quilt size decreased between 1850 and 1879 by 30 percent, while the size of bedsteads continued to increase. The most noticeable decrease occurred between the 1850s and 1860s when there was over a 1000 $in.^2$ difference in the mean area of quilts attributed to the 1850s versus those attributed to the 1860s. The decrease in quilt size may be linked to the declining popularity of quilts among the middle and upper-class and a shift to the use of quilts as bedcoverings for servants. The popularity of quilts for servant bedding may also suggest a popularity for quilts and quiltmaking among working-class individuals, who until the 1840s were unlikely to make quilts (due to the limited availability of resources). Another explanation is that there was shift in the use of the bedcover from the primary (top) bedcovering or bedspread, to a secondary covering as Lasanky argued. This explanation is not entirely satisfactory because the advice

manual writers of the time continued to recommend that quilts be large enough to hang down the sides even if they were used under the primary bedspread and were tucked into the mattress. On the other hand, starting in the mid-nineteenth century the primary bedcovering was often featured in domestic guides and retail catalogues with the sides tucked into wide side railings, which may also help explain the continuing decrease in quilt size in the 1870s through 1910s.[224] Other possible explanations for the decrease in quilt size during the 1860s might be that quilts decreased in size because quiltmakers did not have the materials or leisure time to make larger quilts due to shortages caused by the Civil War. There may have also been a decrease in the number of individuals sleeping in a bed and so smaller quilts could be used.

The noticeable decline in bedstead size does not occur in the mid-nineteenth century as with quilts, but later in the 1880s. Quilts made between 1860 and 1919 continued to steadily decrease in size, whereas bedsteads do not begin to decrease in size until the 1880s, two decades after quilts exhibit a noticeable decrease in size. It remains unclear why these shifts do not coincide. The decrease in bedstead size starting in the 1880s was largely due to a decrease in the width of the bedstead rather than the length. The decrease in bedstead sizes during the 1880s correlates with increasing mechanization of furniture making and the increasing popularity of mail-order businesses. This study confirmed that during the 1890s and 1900s, it was common to make the length of a bedstead 72 inches so that one 12 foot board could be divided evenly to create two side rails, but the practice disappeared in the 1920s with increasing standardization of the industry and demand for longer beds.[225]

As the overall mean area (but not length) of bedsteads continued to decrease in size between 1880 and 1939, quilts increased in size between 1920 and 1939. The increase in quilt size in the 1920s and 1930s could be linked to more available materials, especially feed sacks, or a standard size of quilts produced from patterns and kits. The fact that feed sacks were on hand and were not an additional fabric purchase may have allowed quiltmakers to use more fabric and make larger quilts than if they had to purchase fabric specifically to make a quilt. Quiltmakers who relied on patterns probably made the quilt in the recommended size regardless of the actual size of their own bedstead.

The efforts to standardize the size of bedsteads, which began in the late 1910s and continued into the 1920s, can be seen in the results for the 1930s bedstead dimensions. The National Spring Bed Association manufacturers established the following widths for bedsteads in the 1920s: 54, 48, 42, 39, and 36 inches. The length of bedsprings were set at 75 inches.[226] In addition to increased acceptance of standards by the manufacturers, the smaller bedstead size documented in the 1930s is a reflection of the shift in advertising from focusing on full-size bedsteads to promoting twin-size bedsteads.

If the height of Americans increased between 1790 and 1939 (a widespread belief though not supported by any conclusive research) the length of bedsteads does not reflect this.[227] An examination of the length of bedsteads shows that the mean length of bedsteads in the 1790s was 78 inches and the mean length of bedsteads in the 1930s was 76 inches. The minor fluctuations in the mean length of bedsteads across the decades indicates that human height did not vary much during this time frame and therefore was not a factor in the length of bedsteads from the 1790s to 1930s.

After examining the overall mean area by decade, the mean area was examined by region (Middle Atlantic, New England, Southeast, Midwest and Western). Quilts in the Middle Atlantic had the largest mean area followed by New England and the Southeast. The Midwest and Western regions had the smallest size quilts, which was consistent with the frontier lifestyles that the quiltmakers faced in the nineteenth century.

In addition to looking at the mean area of quilts by decade and region, the mean area by quilt format was also examined. Whole-cloth quilts were the largest quilts followed by central-medallion and star quilts. Bar quilts were the fourth largest followed by block format, then four-block, all-over and original quilt formats. The mean area of each quilt format followed the trends established by the overall analysis of mean area for all quilts. All quilt formats decreased in size in the 1860s.

Almost half of the quilts (45%) included in the study included a visual clue indicating the direction the quilt was intended to be used on the bed. The specific direction that a quilt should be placed on the bed was indicated by one or more of the following design elements: motifs (such as a flower with a blossom and a stem), borders (on less than four sides), corners, inscriptions or an asymmetrical design composition. Quilts made between 1790 and 1859 were more likely to have a directional element than quilts made between 1860 and 1939.

The most common directional design element was a motif that faced a certain way.[228] Directional motifs were found on 44 percent of the quilts that contained a directional design element. Borders on three sides or less were found on 27 percent of the quilts that contained a directional design element. The findings of this study do not support Brackman's observation in *Clues in the Calico*, that borders on only three sides

or less were "surprisingly common."[229] Corner directional design elements represented 20 percent of the quilts with a directional design element. The results of this study suggest that T-shaped quilts declined in popularity after 1860. There were no T-shaped quilts recorded in this study after 1890. These findings do not support Lasansky's conclusions in "T-Shaped Quilts: A New England Phenomenon" that T-shaped quilts have been continuously made in the New England region.[230] Directional inscriptions made up only eight percent of the quilts that contained a directional design element. Quilts with an asymmetrical design made up only 2 percent of the quilts with a directional design element. Asymmetrical quilts were first identified and discussed as a distinctive compositional format during the Virginia quilt documentation project and were considered a regional design format by the Virginia project organizers.[231] This study showed that Virginia was not unique in having quilts that feature an asymmetrical design. Asymmetrical quilts were recorded in fourteen states and were most common in Georgia and Texas.

Twenty-five percent of the quilts included in this study were square. Quilts made between 1830 and 1859 were most likely to be square. When quilt size decreased noticeably in 1860, the number of square quilts also declined. By 1930 square quilts made up only 9 percent of the quilts made that decade. The findings of this study support the observation by Brackman that larger square quilts tended to be made before the Civil War.[232] The other observation made by Brackman regarding square quilts was that quilts 84 x 84 inches were a standard size and provided no help in dating quilts.[233] This study found only a small number (1%) of 84 x 84 inch quilts throughout the time frame studied. Therefore, results of this study support Brackman's assertion that 84 x 84 inch quilts

offer no indication to help date a quilt, but contradict Brackman's assertion that the 84 x 84 inch quilt was a standard quilt size[234]

Four-block and star quilts where the most likely to be square; while original and whole-cloth format quilts are more likely to be rectangular in shape. The fact that only half of the star and four block quilts were square indicates that four-block and star quilts often have borders attached or in the case of four-block format quilts that the four-blocks may actually be rectangular rather than square.

The Middle Atlantic region had the highest percentage of square quilts followed by New England, the Southeast, the Midwest and the Western region. Approximately, 40 percent of the quilts attributed to the Middle Atlantic region were square. The high percentage of square quilts in the Middle Atlantic are probably due, in part, to the Baltimore Album quilts made in Maryland. The reason for the large number of square Pennsylvania quilts is not known, but square quilts appear to be a regional preference.

Recommendations for Further Research

This study only begins to explore the complicated relationship between quilts and bedsteads; further research focused on both bedsteads and quilts needs to be conducted. The findings presented here hopefully will prompt others to explore the size of quilts and bedsteads and build upon these findings to gain a better understanding of what factors influenced the changes presented here.

The mean area of 1790s quilts (8460 $in.^2$) was significantly smaller than the mean area of 1800s decade quilts (9189 $in.^2$). A larger sample of eighteenth century quilts needs to be studied to determine if the low mean area for the 1790s quilts found in this

study was a reflection of trends in early American quilts or if it was a result of the small number (n=13) of quilts from that decade in the study.

Quilt scholarship has focused heavily on early quilts and quiltmaking in America and on late-nineteenth Crazy and Log Cabin quilts and early-twentieth century kit quilts. This focus is partially due to the distinct styles that are found prior to 1850 and after 1870. Not much research has been conducted about American quilts made between 1845 and 1865, with the exception of Baltimore Album quilts and Civil War era quilts. The results of this study illustrate that the most noticeable change in quilt size occurred during the Civil War era. Conseqently, further research on quilts and about quiltmaking during this time period might confirm or refute the hypotheses presented here.

Overall more information needs to be collected on bedsteads and bedding before quilt historians can more fully understand the intricate relationship that exists between beds and quilts. This study had to rely on published data for bedstead dimensions, primarily found in retail catalogues and auction-house catalogues, but this ultimately proved unsatisfactory because the height of the rails was rarely included. To more fully understand if changes in quilt size are related to changes in bedstead height, this dimension along with a study of mattress heights would be necessary. In addition to measuring more bedsteads, a stylistic study of bedsteads would be invaluable for quilt scholars who are interested in the context in which quilts were used. In addition, conducting a study of how the ideal bedroom was depicted in magazines may yield insight into changes in the use of quilts, particularly in the twentieth century.

Although quilts are the main interest of individuals studying quilt history, it is important for the growth of quilt scholarship to understand what other types of

bedcoverings were used during the same time periods, how quilts were used in the bedding context, and what the social perceptions of quilts were between 1790 and1939.

APPENDIX A: BOOK LISTS

BOOKS FROM WHICH QUILT DATA WERE EXTRACTED FOR THE DATABASE

Adamson, Jeremy. *Calico & Chintz: Antique Quilts from the Collection of Patricia S. Smith*. Washington D.C.: Smithsonian Institution, 1997.

Allen, Gloria Seaman. *First Flowerings: Early Virginia Quilts*. Washington D.C.: DAR Museum, 1987.

---. *Old Line Traditions: Maryland & Their Quilts.* Washington, DC: DAR Museum, 1985.

Allen, Gloria and Nancy Tuckhorn. *A Maryland Album: Quiltmaking Traditions 1634-1934*. Nashville, TN: Rutledge Hill Press, 1995.

Angelo, Sharon P., Carol C. Blevins, Barbara A. Garrett, Joan U. Hamme, Dawn Heefner, and Polly Stetler. *Quilts the Fabric of Friendship, The York County Documentation Project and the York County Heritage Trust.* Atglen, PA: Schiffer Publishing Ltd., 2000.

Atkins, Jacqueline and Phyllis Tepper. *New York Beauties: Quilts From the Empire State.* New York: Dutton Studio Books, 1992.

Brackman, Barbara. *Patterns of Progress Quilts in the Machine Age*. Los Angeles: Autry Museum of Western Heritage, 1997.

Bassett, Lynne Zacek. *Massachusetts Quilts: Our Common Wealth*. Lebanon, NH: University Press of New England, 2009.

Binney, Edward. *Homage to Amanda: Two Hundred Years of American Quilting From the Collection of Edwin Binney, 3rd & Gail Binney-Winslow*. San Francisco: R.K. Press, 1984.

Blum, Dilys and Jack L. Lindsey. *Nineteenth-Century Appliqué Quilts*. Philadelphia: Philadelphia Museum of Art, 1989.

Bresenhan, Karey Patterson and Nancy O'Bryant Puentes. *Celebrate Great Quilts! Circa 1825-1940*. Lafayette, CA: C & T Publishing, Inc., 2004.

Bryk, Nancy Villa. *Susan McCord's Quilts: A Farmwife's Legacy.* Dearborn, MI: Henry Ford Museum & Greenfield Village, 1988.

Cawley, Lucinda Reddington, Lorraines DeAngelis Ezbiansky and Denise Rocheleau Nordberg. *Saved for the People of Pennsylvania, Quilts from the State Museum of Pennsylvania*. Harrisburg, PA: Pennsylvania Historical and Museum Commission, 1997.

Cincinnati Art Museum. *Quilts from Cincinnati Collections*. Cincinnati, OH: Cincinnati Art Museum, 1985.

Clark, Ricky. *Quilts of the Ohio Western Reserve.* Athens, OH: Ohio Univeristy Press, 2005.

Clark, Ricky, George W. Knepper and Ellice Ronsheim. *Quilts in Community: Ohio's Traditions*. Nashville, TN: Rutledge Press, 1991.

Cleveland, Richard and Donna Bister. *Plain and Fancy: Vermont's People and Their Quilts as a Reflection of America*. Gualala, CA: The Quilt Digest Press, 1991.

Cochran, Rachel, Rita Erickson, Natalie Hart and Barbara Schaffer. *New Jersey Quilts 1777 to 1950*. Paducah, KY: American Quilter's Society, 1992.

The Connecticut Quilt Search Project. *Quilts and Quiltmakers Covering Connecticut.* Atglen, PA: Schiffer Publishing Ltd., 2002.

Crews, Patricia Cox. *A Flowering of Quilts*. Lincoln, NE: University of Nebraska Press, 2001.

Crews, Patricia and Ronald Naugle. *Nebraska Quilts & Quiltmakers*. Lincoln, NE: University of Nebraska Press, 1991.

Cross, Mary Baywater. *Women's Work: A Study of Quilts*. Portland, OR: Columbia-Willamette Quilt Study Group, 1984.

Cummings, Sue. *Album Quilts of Ohio's Miami Valley*. Athens, OH: Ohio University Press, 2008.

Dallas, Sandra. *The Quilt That Walked to Golden: Women and Quilts in the Mountain West from the Overland Trail to Contemporary Colorado*. Michigan, IL: Breckling Press, 2004.

Davis, Nancy. *The Baltimore Album Quilt Tradition*. Baltimore, MD: Maryland Historical Society, 1999.

Eaton, Linda. *Quilts in a Material World: Selections from the Winterthur Collection*. New York: Abrams, 2007.

Elbert,E. Duane and Rachel Kamm Elbert. *History From the Heart, Quilt Paths Across Illinois*. Nashville, TN: Rutledge Hill Press, 1993.

Finley, John. *Kentucky Quilts 1800-1900*. Louisville, KY: TIME CAPSULES, 1982.

Fox, Sandi. *Quilts: California Bound, California Made 1840-1940*. Los Angeles: FIDM Museum & Library, Inc., 2002.

---. *Small Endearments: Nineteenth-Century Quilts for Children and Dolls*. Nashville, TN: Rutledge Hill Press, 1994.

---. *Wrapped in Glory: Figurative Quilts & Bedcovers 1700-1900*. London: Thames and Hudson, 1991.

Frost, Helen Young and Pam Knight Stevenson. *Grand Endeavors: Vintage Arizona Quilts and Their Makers*. Flagstaff, AZ: Northland Publishing, 1992.

Gilbert, Jennifer. *The New England Quilt Museum Quilts*. Layfette, CA: C&T Publishing, Inc., 1999.

Goldsborough, Jennifer Faulds. *Lavish Legacies: Baltimore Album and Relate Quilts in the Collection of the Maryland Historical Society*. Baltimore, MD: Maryland Historical Society, 1994.

Hanshew, Annie. *Border to Border: Historic Quilts and Quiltmakers of Montana*. Helena, MT: Montana Historical Society Press, 2009.

Hanson, Marin and Patricia Cox Crews. *American Quilts in the Modern Age, 1870-1940*. Lincoln, NE: University of Nebraska Press, 2009.

Havig, Bettina. *Missouri Heritage Quilts.* Paducah, KY: American Quilter's Society, 1986.

Herr, Patricia. *Quilting Traditions: Pieces from the Past*. Atglen, PA: Schiffer Publishing, 2000.

Hoffman, Lynn T. *Patterns in Time: Quilts of Western New York*. Buffalo, NY: Buffalo and Erie County Historical Society, 1990.

Hoke, Donald. *Dressing the Bed: Quilts and Coverlets from the Collections of the Milwaukee Public Museum.* Milwaukee, WI: Milwaukee Public Museum, 1985.

Horton, Laurel. *Mary Black's Family Quilts: Memory and Meaning in Everyday Life*. Columbia, SC: University of South Carolina Press, 2005.

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APPENDIX B: DATABASE STRUCTURE

Table 8. Microsoft Access Quilt Database Fields and Categories

Variable	Description
ID	Number assigned by Microsoft Access
Publication Author	The last name of the primary author for identification purposes.
Page Number	Page on which the quilt appears in the publication.
Quilt Format	Select One- All-Over Pattern Bars Central-Medallion Crazy Original Block Star Whole-Cloth Other
Quilt Technique	Select One- Appliquéd Appliquéd and Embroidered Embroidered Foundation Pieced Novelty Painted Pieced Pieced and Appliquéd Pieced, Appliquéd and Embroidered Pieced and Embroidered Pieced and Painted Quilted (Wholecloth) Stuffed/Corded Other
Quilt Width	The width of the quilt in inches.
Quilt Length	The length of the quilt in inches.
Shape	Select One- Rectangle Square

	Other
Inscribed Quilt 3+	Yes/No- Does the quilt contain three or more inscribed names?
Bed Considerations	Select One- None Cut-out Corners Three-Edge Border Top Border Two-Edge Border Two Rounded Corners Up-Against the Wall Other
Border Bed Considerations	Select One- Cut-out Corners Three-Edge Border Top Border Two-Edge Border Two Rounded Corners Up-Against the Wall Other
Specific Direction	Yes/No
Is the date inscribed on the quilt?	Yes/No
Date on Quilt	Date
Date Assigned	The date assigned to quilt by publication or institution.
Time Period	Select One- 1790-1840 1840-1870 1870-1939
Origin-Town	Town to which the quilt is attributed.
Origin-County	County to which the quilt is attributed.
Origin-State	State to which the quilt is attributed.
Origin-Region	Select One- Midwest- (North Dakota, South Dakota, Nebraska, Kansas, Minnesota, Iowa, Missouri, Wisconsin, Illinois, Michigan, Indiana, Ohio, Oklahoma, and Texas) Middle Atlantic- (New Jersey, New York, Delaware,

	Pennsylvania, and Maryland) New England-(Maine, New Hampshire, Massachusetts, Connecticut, Rhode Island, and Vermont) Southeast- (Florida, Georgia, Alabama, Mississippi, Louisiana, Arkansas, Tennessee, Virginia, West Virginia, Kentucky, North Carolina, South Carolina) West- (Oregon, Washington, California Mountain West- Idaho, Montana, Colorado, Wyoming, Utah, Nevada, and New Mexico, Arizona)

Table 9. Microsoft Access Bed Database Fields and Categories

Variable	Description
ID	Number assigned by Microsoft Access
Publication Author	The last name of the primary author for identification purposes.
Page Number	Page number on which the bed appears in the publication.
Bedstead Style	Select One- Aesthetics Art Deco/Modern Art Nouveau Arts and Crafts Colonial Revival Early Classical Elizabethan Revival Gothic Revival Late Classical Mission Rococo Rococo Revival Renaissance Revival Unknown Other
Bedstead type	Select One- French High-post High-post-Field Low-post Press Tester Three-Quarter High-post Trundle
Bedstead Material	Select One- Wood Metal Cast Iron Brass Other
Bedstead Width	Width of the bed in inches.

Bedstead Length	Length of the bed in inches.
Overall Height	Height of the bed in inches.
Headboard Height	Height of the headboard in inches.
Footboard Height	Height of the footboard in inches.
Height of Rail	Height from the floor to the mattress in inches.
Retail Catalogue	Yes/No
Catalogue Name	Title of Catalogue
Catalogue Date	Year of Publication
Price	Cost of the bedstead from catalogue.
Possible Maker	If information is known about the possible maker.
Date on Bedstead	Date if the bedstead has a date inscribed on it
Date Attribution	Date assigned to bedstead by the publication or institution.
Time Period	Select One- 1790-1840 1840-1870 1870-1939
Origin-Town	Town to which the bedstead is attributed.
Origin-County	County to which the bedstead is attributed.
Origin-State	State to which the bedstead is attributed.
Origin-Region	Select One- Midwest- (North Dakota, South Dakota, Nebraska, Kansas, Minnesota, Iowa, Missouri, Wisconsin, Illinois, Michigan, Indiana, Ohio, Oklahoma, and Texas) Middle Atlantic- (New Jersey, New York, Delaware, Pennsylvania, and Maryland) New England-(Maine, New Hampshire, Massachusetts, Connecticut, Rhode Island, and Vermont) Southeast- (Florida, Georgia, Alabama, Mississippi, Louisiana, Arkansas, Tennessee, Virginia, West Virginia, Kentucky, North Carolina, South Carolina) West- (Oregon, Washington, California Mountain West- Idaho, Montana, Colorado, Wyoming, Utah, Nevada, and New Mexico, Arizona)
Notes	Any additional notes about the bedstead.

Table 10. SPSS Quilt Database Structure.

VARIABLE	CODING	DESCRIPTION
ID	n/a	Number assigned by Microsoft Access
Publication Author	n/a	The last name of the primary author for identification purposes.
Page Number	n/a	Page on which the quilt appears in the publication.
Quilt Format	1 2 3 4 5 6 7 8	All-Over Pattern Bars Block Central-Medallion Original Four-Block Star Whole-Cloth
Ratio	n/a	Quilt Width/Quilt Length
Shape	1 2	Square Rectangle
Quilt Width	n/a	The smallest quilt dimension (inches).
Quilt Length	n/a	The largest quilt dimension (inches).
Adjusted Width	n/a	The dimension that was intended to be placed across the width of the bed.
Adjusted Length	n/a	The dimension that was intended to be placed along the length of the bed.
Grouped Width	n/a	The Adjusted Width grouped in one inch intervals.
Grouped Length	n/a	The Adjusted Length grouped in one inch intervals.
Area	n/a	Adjusted Width*Adjusted Length
WL Direction	1 2 3	The Adjusted Width is greater than the Adjusted Length (W>L). The Adjusted Width is smaller than the Adjusted Length (W<L). The Adjusted Width is equal to the Adjusted Length (W=L).
Direction	1 2	Direction No Direction
Directional Element	1 2 3	Motif Corners Borders

	4 5 6	Inscription Asymmetrical Design None
Corner Elements	1 2 3 4 5	Cut-out Corners None Two Rounded Corners Other Asymmetrical Design
Border Bed Considerations	1 2 3 4 5 6 7	Beard Guard Corner: Two-Edge Border None One-Edge Border Other Three-Edge Border Two-Edge Border
Is the date inscribed on the quilt?	1 2	Yes No
Date on Quilt	n/a	Date
Date Assigned	n/a	The date assigned to quilt by publication or institution.
Date Midpoint	n/a	The midpoint of the assigned date given to quilt.
Decade	n/a	The decade the quilt was assigned to based on the midpoint.
Origin	1 2 3 4	Made in Probably made in Possibly made in Unknown
Origin-Town	n/a	Town to which the quilt is attributed.
Origin-County	n/a	County to which the quilt is attributed.
Origin-State	n/a	State to which the quilt is attributed.
Origin-Region	1 2	Middle Atlantic- (New Jersey, New York, Delaware, Pennsylvania, and Maryland) Midwest- (North Dakota, South Dakota, Nebraska, Kansas, Minnesota, Iowa, Missouri, Wisconsin, Illinois, Michigan, Indiana, Ohio, Oklahoma, and Texas)

	3	New England-(Maine, New Hampshire, Massachusetts, Connecticut, Rhode Island, and Vermont)
	4	Southeast- (Florida, Georgia, Alabama, Mississippi, Louisiana, Arkansas, Tennessee, Virginia, West Virginia, Kentucky, North Carolina, South Carolina)
	5	West- (Oregon, Washington, California Mountain West- Idaho, Montana, Colorado, Wyoming, Utah, Nevada, and New Mexico, Arizona)
	6	Unknown
Inscriptions 3+	1	No
	2	Yes

Table 11. SPSS Bedstead Database Structure

VARIABLE	CODING	DESCRIPTION
ID	n/a	Number assigned by Microsoft Access
Publication Author	n/a	Last name of the author (see Appendix A).
Page Number	n/a	Page on which the bedstead appears in the publication.
Type	1 2 3 4 5 6 7 8 9 10 11	High-post Low-post Field Press Tester Sleigh Low Headboard/Low Footboard Mid Headboard/Low Footboard High Headboard/Low Footboard Mid Headboard/Mid Footboard High Headboard/Mid Footboard
Material	1 2 3 4	Wood Iron Brass Steel
Material Detail	n/a	Types of woods used or other details given about the materials used.
Overall Height	n/a	Inches
Height of Foot of Bedstead	n/a	Inches
Height of Rail	n/a	Inches
Width of Frame	n/a	Inches
Length of Frame	n/a	Inches
Grouped Width	n/a	The Width grouped in one inch intervals.
Grouped Length	n/a	The Length grouped in one inch intervals.
Area	n/a	Width*Length
Size	n/a	Size listed by retail catalogue.
Catalogue	1 2	Yes No
Catalogue Date	n/a	Date the catalogue was published
Company Name	n/a	The name of the catalogue company; which is not always the same as the company that made the bedstead

		such as in Sears, Roebuck and Co.
Possible Maker	n/a	Bedsteads made prior to the 1880s are more likely to have a possible individual maker attributed to its construction.
Date on Bedstead	n/a	Date
Date Assigned	n/a	The date assigned to bedstead by publication or institution.
Date Midpoint	n/a	The midpoint of the assigned date given to bedstead.
Decade	n/a	The decade the bedstead was assigned to based on the midpoint.
Origin	1 2 3 4	Made in Probably made in Possibly made in Unknown
Origin-Town	n/a	Town to which the quilt is attributed.
Origin-County	n/a	County to which the quilt is attributed.
Origin-State	n/a	State to which the quilt is attributed.
Origin-Region	1 2 3 4 5 6	Middle Atlantic- (New Jersey, New York, Delaware, Pennsylvania, and Maryland) Midwest- (North Dakota, South Dakota, Nebraska, Kansas, Minnesota, Iowa, Missouri, Wisconsin, Illinois, Michigan, Indiana, Ohio, Oklahoma, and Texas) New England-(Maine, New Hampshire, Massachusetts, Connecticut, Rhode Island, and Vermont) Southeast- (Florida, Georgia, Alabama, Mississippi, Louisiana, Arkansas, Tennessee, Virginia, West Virginia, Kentucky, North Carolina, South Carolina) West- (Oregon, Washington, California Mountain West- Idaho, Montana, Colorado, Wyoming, Utah, Nevada, and New Mexico, Arizona) Unknown

APPENDIX C: DATA PRESENTED BY REGION

New England Region

Table 12. Frequency of New England Quilts by Decade.

Decade	Frequency
1790	3
1800	12
1810	4
1820	12
1830	19
1840	29
1850	29
1860	25
1870	18
1880	34
1890	29
1900	6
1910	12
1920	7
1930	29
Total	268

Table 13. Mean Area (in.^{2}) of New England Quilts by decade.

Decade	Mean Area (in.^{2})
1790	7232.00
1800	9228.58
1810	8768.06
1820	8237.19
1830	8654.72
1840	8253.82
1850	7443.35
1860	7162.74
1870	7057.68
1880	6288.39
1890	6222.35
1900	5928.40
1910	5463.02
1920	5720.43
1930	6336.75

Table 14. Frequency New England Quilts by State.

State	Frequency
Connecticut	53
Maine	12
Massachusetts	113
New Hampshire	9
Rhode Island	58
Vermont	48
Total	268

Table 15. Mean Area (in.^{2}) of New England Quilts by State.

State	Mean Area (in.^{2})
Connecticut	7173.04
Maine	6697.33
Massachusetts	6994.03
New Hampshire	7976.16
Rhode Island	7463.73
Vermont	7060.10

New England Region, continued.

Table 16. Frequency of New England Quilts by Format.

Quilt Format	Frequency
All-Over	27
Bars	15
Blocks	168
Central-Medallion	33
Original	6
Four-Block	1
Star	0
Whole-Cloth	18
Total	268

Table 17. Mean area (in.^{2}) of New England Quilts by Format.

Quilt Format	Mean Area (in.^{2})
All-Over	6633.10
Bars	7193.58
Blocks	7083.58
Central-Medallion	6966.92
Original	6937.83
Four-Block	6757.50
Star	0.00
Whole-Cloth	8665.56

Southeast Region

Table 18. Frequency of Southeast Quilts by Decade.

Decade	Frequency
1790	3
1800	7
1810	5
1820	23
1830	27
1840	49
1850	81
1860	59
1870	67
1880	73
1890	61
1900	35
1910	18
1920	29
1930	113
Total	650

Table 19. Mean Area (in.^{2}) of Southeast Quilts by Decade.

Decade	Mean Area (in.^{2})
1790	9708.21
1800	9660.72
1810	9417.90
1820	9403.62
1830	8846.38
1840	8536.70
1850	8001.53
1860	7201.03
1870	6688.84
1880	6404.20
1890	6139.40
1900	5821.34
1910	5625.60
1920	5845.58
1930	5797.11

Southeast Region, continued.

Table 20. Frequency of Southeast Quilts by State.

State	Frequency
Alabama	36
Arkansas	32
Florida	31
Georgia	70
Kentucky	64
Louisiana	3
Mississippi	75
North Carolina	79
South Carolina	21
Tennessee	72
Virginia	159
West Virginia	8
Total	650

Table 21. Mean Area (in.^{2}) of Southeast Quilts by State.

State	Mean Area (in.^{2})
Alabama	6979.74
Arkansas	5751.08
Florida	6243.62
Georgia	6820.53
Kentucky	6963.27
Louisiana	5662.75
Mississippi	6009.28
North Carolina	6851.19
South Carolina	8270.16
Tennessee	6101.83
Virginia	8075.86
West Virginia	6510.50

Table 22. Frequency of Southeast Quilts by Format.

Quilt Format	Frequency
All-Over	26
Bars	8
Blocks	462
Central-Medallion	81
Original	11
Four-Block	28
Star	21
Whole-Cloth	13
Total	650

Table 23. Mean Area (in.^{2}) of Southeast Quilts by Format.

Quilt Format	Mean Area (in.^{2})
All-Over	6395.04
Bars	6863.28
Blocks	6728.90
Central-Medallion	8453.50
Original	5457.58
Four-Block	6487.13
Star	7321.80
Whole-Cloth	7686.85

Middle Atlantic Region

Table 24. Frequency Middle Atlantic by Decade.

Decade	Frequency
1790	2
1800	8
1810	12
1820	21
1830	47
1840	175
1850	139
1860	65
1870	74
1880	92
1890	133
1900	98
1910	60
1920	37
1930	109
Total	1072

Table 25. Mean Area (in.^{2}) Middle Atlantic Quilts by Decade.

Decade	Mean Area (in.^{2})
1790	8245.16
1800	8445.60
1810	9435.93
1820	9458.80
1830	8916.41
1840	9353.94
1850	8647.77
1860	6886.49
1870	6960.57
1880	6771.07
1890	6424.84
1900	6200.45
1910	6004.30
1920	6127.51
1930	6414.48

Table 26. Frequency of Middle Atlantic Quilts by State.

State	Frequency
Delaware	3
Maryland	209
New Jersey	116
New York	161
Pennsylvania	580
Washington D.C.	3
Total	1072

Table 27. Mean Area (in.^{2}) of Middle Atlantic Quilts by State.

State	Mean Area (in.^{2})
Delaware	7407.29
Maryland	9317.77
New Jersey	7230.9
New York	6840.97
Pennsylvania	6990.00
Washington D.C.	7966.00

Middle Atlantic Region, continued.

Table 28. Frequency of Middle Atlantic Quilts by Format.

Quilt Format	Frequency
All-Over	70
Bars	33
Blocks	700
Central-Medallion	161
Original	11
Four-Block	47
Star	31
Whole-Cloth	19
Total	1072

Table 29. Mean Area (in.^{2}) of Middle Atlantic Quilts by Format.

Quilt Format	Mean Area (in.^{2})
All-Over	6486.58
Bars	7276.17
Blocks	7368.89
Central-Medallion	8207.91
Original	6500.77
Four-Block	6887.02
Star	8545.81
Whole-Cloth	8101.35

Midwest Region

Table 30. Frequency of Midwestern Quilts by Decade.

Decade	Frequency
1790	0
1800	0
1810	0
1820	1
1830	10
1840	21
1850	51
1860	67
1870	84
1880	78
1890	112
1900	71
1910	82
1920	80
1930	256
Total	913

Table 31. Mean Area (in.^{2}) of Midwestern Quilts by Decade.

Decade	Mean Area (in.^{2})
1790	0.00
1800	0.00
1810	0.00
1820	11025.00
1830	6980.09
1840	7421.12
1850	7551.60
1860	6786.91
1870	5958.21
1880	5729.95
1890	5972.29
1900	5869.05
1910	5798.49
1920	6160.28
1930	6545.93

Midwest Region, continued.

Table 32. Frequency of Midwestern Quilts by State.

State	Frequency
Illinois	94
Indiana	115
Iowa	23
Kansas	20
Michigan	35
Minnesota	54
Missouri	58
Nebraska	58
North Dakota	0
Ohio	238
Oklahoma	86
South Dakota	1
Texas	79
Wisconsin	51
Total	913

Table 33. Mean Area (in.^{2}) of Midwestern Quilts by State.

State	Mean Area (in.^{2})
Illinois	6238.56
Indiana	6293.47
Iowa	6372.80
Kansas	6802.16
Michigan	6232.17
Minnesota	5894.25
Missouri	6391.35
Nebraska	6157.97
North Dakota	0.00
Ohio	6526.13
Oklahoma	6088.34
South Dakota	7420.50
Texas	6012.23
Wisconsin	6479.12

Table 34. Frequency of Midwestern Quilts by Format.

Quilt Format	Frequency
All-Over	62
Bars	7
Blocks	613
Central-Medallion	104
Original	40
Four-Block	44
Star	35
Whole-Cloth	8
Total	913

Table 35. Mean Area (in.^{2}) of Midwestern Quilts by Format.

Quilt Format	Mean Area (in.^{2})
All-Over	6062.21
Bars	6179.96
Blocks	6247.81
Central-Medallion	6667.80
Original	6155.75
Four-Block	6586.64
Star	6467.64
Whole-Cloth	6090.25

Western Region

Table 36. Frequency of Western Quilts by Decade.

Decade	Frequency
1790	0
1800	0
1810	0
1820	0
1830	0
1840	0
1850	6
1860	3
1870	3
1880	8
1890	11
1900	14
1910	12
1920	15
1930	53
Total	125

Table 37. Mean Area (in.^{2}) of Western Quilts by Decade.

Decade	Mean Area (in.^{2})
1790	0.00
1800	0.00
1810	0.00
1820	0.00
1830	0.00
1840	0.00
1850	6362.00
1860	6771.00
1870	6955.17
1880	5340.24
1890	5075.00
1900	5506.06
1910	5710.67
1920	5231.00
1930	6137.05

Table 38. Frequency of Western Quilts by State.

State	Frequency
Arizona	36
California	38
Colorado	6
Idaho	1
Montana	16
Nevada	0
New Mexico	0
Oregon	1
Utah	1
Washington	19
Wyoming	1

Table 39. Mean Area (in.^{2}) Western Quilts by State.

State	Mean Area (in.^{2})
Arizona	5723.42
California	6028.62
Colorado	6953.75
Idaho	6177.00
Montana	5142.13
Nevada	0.00
New Mexico	0.00
Oregon	6394.00
Utah	7938.00
Washington	5416.83
Wyoming	6405.00

Western Region, continued.

Table 40. Frequency of Western by Format

.

Quilt Format	Frequency
All-Over	8
Bars	3
Blocks	92
Central-Medallion	16
Original	2
Four-Block	0
Star	4
Whole-Cloth	0
Total	125

Table 41. Mean Area (in.^{2}) of Western Quilts by Format.

Quilt Format	Mean Area (in.^{2})
All-Over	5697.13
Bars	7722.67
Blocks	5656.77
Central-Medallion	6469.16
Original	5591.00
Four-Block	0.00
Star	5847.25
Whole-Cloth	0.00

APPENDIX D: DATA PRESENTED BY FORMAT

All-Over Format Quilts

Table 42. Frequency of All-Over Format Quilts by Decade.

Decade	Frequency
1790	0
1800	2
1810	3
1820	1
1830	4
1840	3
1850	5
1860	11
1870	17
1880	17
1890	30
1900	18
1910	19
1920	15
1930	62
Total	207

Table 43. Mean Area (in.^{2}) of All-Over Format Quilts by Decade.

Decade	Mean Area (in.^{2})
1790	0.00
1800	10042.63
1810	9951.00
1820	9568.00
1830	7113.75
1840	8037.44
1850	8004.20
1860	6614.91
1870	6162.30
1880	6212.18
1890	5680.64
1900	6157.00
1910	5587.80
1920	5915.13
1930	6353.66

Table 44. Frequency of All-Over Format Quilts by Region.

Region	Frequency	Percent
Middle Atlantic	70	33.8
Midwest	62	30.0
New England	27	13.0
Southeast	26	12.6
West	8	3.9
Unknown	14	6.8

Table 45. Frequency of Directional Design Elements on All-Over Format Quilts.

Directional Design	Frequency	Percent
Motif	18	8.7
Corners	21	10.1
Inscription	13	6.3
None	155	74.9
Total	207	100.0

Table 46. Frequency of Square and Rectangle All-Over Format Quilts.

Shape	Frequency	Percent
Square	31	15.0
Rectangle	176	85.0

Bar Format Quilts

Table 47. Frequency of Bar Format Quilts by Decade.

Decade	Frequency
1790	0
1800	0
1810	1
1820	4
1830	7
1840	10
1850	7
1860	5
1870	2
1880	6
1890	11
1900	8
1910	3
1920	2
1930	4
Total	70

Table 48. Mean Area (in.^{2}) of Bar Format Quilts by Decade.

Decade	Mean Area (in.^{2})
1790	0.00
1800	0.00
1810	7862.50
1820	7655.25
1830	9173.95
1840	4710.68
1850	7874.50
1860	6197.00
1870	6780.00
1880	6208.04
1890	6935.93
1900	6198.60
1910	6926.83
1920	4452.00
1930	7376.63

Table 49. Frequency of Bar Format Quilts by Region.

Region	Frequency	Percent
Middle Atlantic	33	47.1
Midwest	7	10.0
New England	15	21.4
Southeast	8	11.4
West	3	4.3
Unknown	4	5.7

Table 50. Frequency of Directional Design Elements on Bar Format Quilts.

Directional Design	Frequency	Percent
Motif	9	12.9
Corners	8	11.4
None	53	75.7
Total	70	100.0

Table 51. Frequency of Square and Rectangle Bar Format Quilts.

Shape	Frequency	Percent
Square	11	15.7
Rectangle	59	84.3

Block Format Quilts

Table 52. Frequency of Block Format Quilts by Decade.

Decade	Frequency
1790	4
1800	4
1810	5
1820	13
1830	53
1840	203
1850	248
1860	170
1870	178
1880	225
1890	251
1900	169
1910	138
1920	127
1930	423
Total	2211

Table 53. Mean Area (in.^{2}) of Block Format Quilts by Decade.

Decade	Mean Area (in.^{2})
1790	8227.13
1800	9568.25
1810	9135.35
1820	8599.70
1830	8269.74
1840	8833.31
1850	8163.48
1860	6997.56
1870	6619.25
1880	6309.00
1890	6143.75
1900	5879.17
1910	5659.67
1920	5983.79
1930	6205.15

Table 54. Frequency of Block Format Quilts by Region.

Region	Frequency	Percent
Middle Atlantic	700	31.7
Midwest	613	27.7
New England	168	7.6
Southeast	462	20.9
West	92	4.2
Unknown	176	8.0

Table 55. Frequency of Directional Design Elements on Block Format Quilts.

Directional Design	Frequency	Percent
Motif	436	19.7
Corners	234	10.6
Inscription	78	3.5
Asymmetrical	31	1.4
None	1432	64.8
Total	2211	100.0

Table 56. Frequency of Square and Rectangle Block Format Quilts.

Shape	Frequency	Percent
Square	526	23.8
Rectangle	1685	76.2

Central-Medallion Format Quilts

Table 57. Frequency of Central-Medallion Format Quilts by Decade.

Decade	Frequency
1790	5
1800	14
1810	14
1820	34
1830	44
1840	51
1850	28
1860	13
1870	22
1880	22
1890	22
1900	13
1910	24
1920	21
1930	115
Total	442

Table 58. Mean Area (in.^{2}) of Central-Medallion Format Quilts by Decade.

Decade	Mean Area (in.^{2})
1790	9228.59
1800	8656.47
1810	9105.66
1820	9352.23
1830	9350.86
1840	9989.38
1850	8573.57
1860	7012.10
1870	6378.10
1880	5932.91
1890	6534.05
1900	6162.42
1910	5634.36
1920	6505.77
1930	6554.63

Table 59. Frequency of Central-Medallion Format Quilts by Region.

Region	Frequency	Percent
Middle Atlantic	161	36.4
Midwest	104	23.5
New England	33	7.5
Southeast	81	18.3
West	16	3.6
Unknown	47	10.6

Table 60. Frequency of Directional Design Elements on Central-Medallion Format Quilts.

Directional Design	Frequency	Percent
Motif	201	45.5
Corners	16	3.6
Inscription	25	5.7
None	200	45.2
Total	442	100.0

Table 61. Frequency of Square and Rectangle Central-Medallion Format Quilts.

Shape	Frequency	Percent
Square	125	28.3
Rectangle	317	71.7

Four-Block Format Quilts

Table 62. Frequency of Four-Block Format Quilts by Decade.

Decade	Frequency
1790	0
1800	0
1810	0
1820	0
1830	0
1840	6
1850	16
1860	22
1870	19
1880	16
1890	13
1900	13
1910	5
1920	4
1930	13
Total	127

Table 63. Mean Area (in.^{2}) of Four-Block Format Quilts by Decade.

Decade	Mean Area (in.^{2})
1790	0.00
1800	0.00
1810	0.00
1820	0.00
1830	0.00
1840	6861.71
1850	7171.72
1860	7285.55
1870	6655.54
1880	6242.77
1890	5812.39
1900	6507.62
1910	6847.85
1920	6514.50
1930	6249.10

Table 64. Frequency of Four-Block Format Quilts by Region.

Region	Frequency	Percent
Middle Atlantic	47	37.0
Midwest	44	34.6
New England	1	0.8
Southeast	28	22.0
West	0	0.0
Unknown	7	5.5

Table 65. Frequency of Directional Design Elements on Four-Block Format Quilts.

Directional Design	Frequency	Percent
Motif	4	3.1
Corners	15	11.8
Inscription	3	2.4
None	105	82.7
Total	127	100.0

Table 66. Frequency of Square and Rectangle Four-Block Format Quilts.

Shape	Frequency	Percent
Square	65	51.2
Rectangle	62	48.8

Original Format Quilts

Table 67. Frequency of Original Format Quilts by Decade.

Decade	Frequency
1790	0
1800	0
1810	0
1820	0
1830	1
1840	2
1850	2
1860	2
1870	3
1880	4
1890	24
1900	8
1910	10
1920	8
1930	11
Total	75

Table 68. Mean Area (in.^{2}) of Original Format Quilts by Decade.

Decade	Mean Area (in.^{2})
1790	0.00
1800	0.00
1810	0.00
1820	0.00
1830	5110.00
1840	7736.00
1850	7718.00
1860	7855.00
1870	5172.17
1880	5601.05
1890	6382.70
1900	5514.49
1910	6298.80
1920	5578.63
1930	5505.77

Table 69. Frequency of Original Format Quilts by Region.

Region	Frequency	Percent
Middle Atlantic	11	14.7
Midwest	40	53.3
New England	6	8.0
Southeast	11	14.7
West	2	2.7
Unknown	5	6.7

Table 70. Frequency of Directional Design Elements on Original Format Quilts.

Directional Design	Frequency	Percent
Motif	26	34.7
Corners	5	6.7
Inscription	8	10.7
None	36	48.0
Total	75	100.0

Table 71. Frequency of Square and Rectangle Original Format Quilts.

Shape	Frequency	Percent
Square	8	10.7
Rectangle	67	89.3

Star Format Quilts

Table 72. Frequency of Star Format Quilts by Decade.

Decade	Frequency
1790	0
1800	1
1810	0
1820	1
1830	6
1840	9
1850	4
1860	5
1870	9
1880	10
1890	12
1900	7
1910	3
1920	5
1930	25
Total	97

Table 73. Mean Area (in.^{2}) of Star Format Quilts by Decade.

Decade	Mean Area (in.^{2})
1790	0.00
1800	9216.00
1810	0.00
1820	15872.00
1830	9473.63
1840	10745.91
1850	10345.81
1860	6047.20
1870	6412.94
1880	6822.14
1890	6391.98
1900	6532.86
1910	6847.83
1920	5912.50
1930	6437.12

Table 74. Frequency of Star Format Quilts by Region.

Region	Frequency	Percent
Middle Atlantic	31	32.0
Midwest	35	36.1
New England	0	0.0
Southeast	21	21.6
West	4	4.1
Unknown	6	6.2

Table 75. Frequency of Directional Design Elements on Star Format Quilts.

Directional Design	Frequency	Percent
Motif	1	1.0
Corners	20	20.6
Inscription	2	2.1
None	74	76.3
Total	97	100.0

Table 76. Frequency of Square and Rectangle Star Format Quilts.

Shape	Frequency	Percent
Square	44	45.5
Rectangle	53	54.6

Whole-Cloth Format Quilts

Table 77. Frequency of Whole-Cloth Format Quilts by Decade.

Decade	Frequency
1790	4
1800	11
1810	1
1820	13
1830	8
1840	5
1850	10
1860	2
1870	4
1880	0
1890	3
1900	1
1910	2
1920	1
1930	70
Total	170

Table 78. Mean Area (in.^{2}) of Whole-Cloth Format Quilts by Decade.

Decade	Mean Area (in.^{2})
1790	7730.48
1800	9571.57
1810	8096.00
1820	8773.15
1830	8711.44
1840	7269.66
1850	7077.33
1860	6598.75
1870	5186.25
1880	0.00
1890	5715.17
1900	5616.00
1910	7030.50
1920	6889.00
1930	6622.40

Table 79. Frequency of Whole-Cloth Format Quilts by Region.

Region	Frequency	Percent
Middle Atlantic	19	27.1
Midwest	8	11.4
New England	18	25.7
Southeast	13	18.6
West	0	0.0
Unknown	12	17.1

Table 80. Frequency of Directional Design Elements on Whole-Cloth Format Quilts.

Directional Design	Frequency	Percent
Motif	28	40.0
Corners	10	14.3
Inscription	3	4.3
None	29	41.4
Total	70	100.0

Table 81. Frequency of Square and Rectangle Whole-Cloth Format Quilts.

Shape	Frequency	Percent
Square	9	12.9
Rectangle	61	87.1

APPENDIX E: QUILT AND BEDSTEAD DIMENSIONS BY DECADE

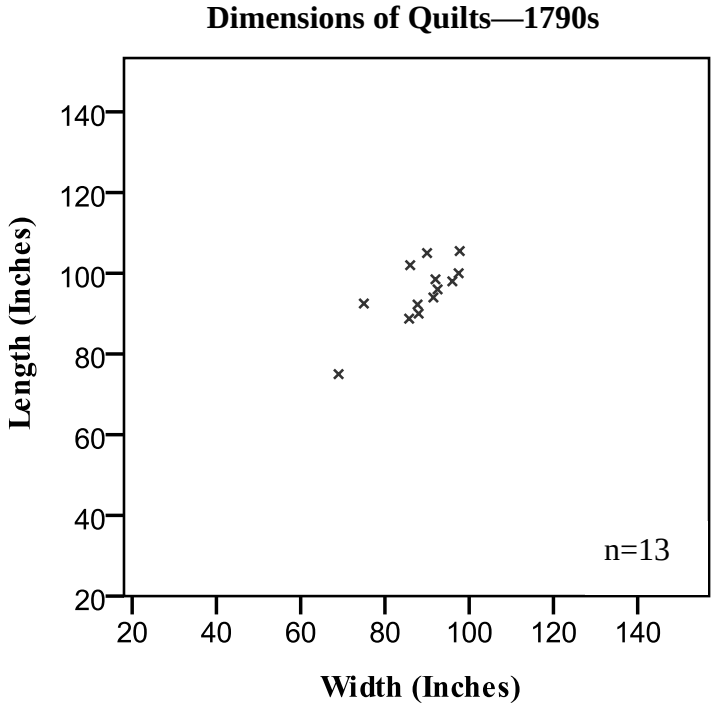

Figure 45. Dimensions of Quilts Attributed to the1790s.

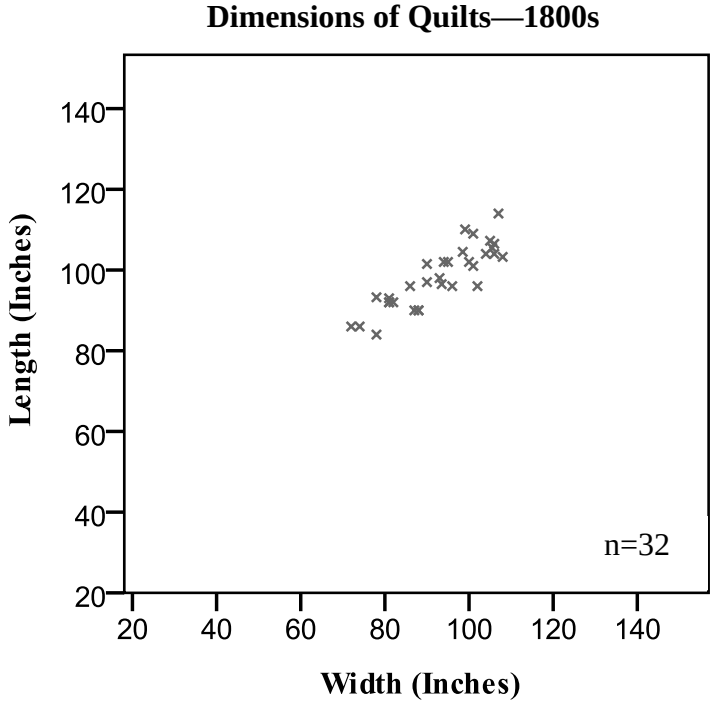

Figure 46. Dimensions of Quilts Attributed to the1800s.

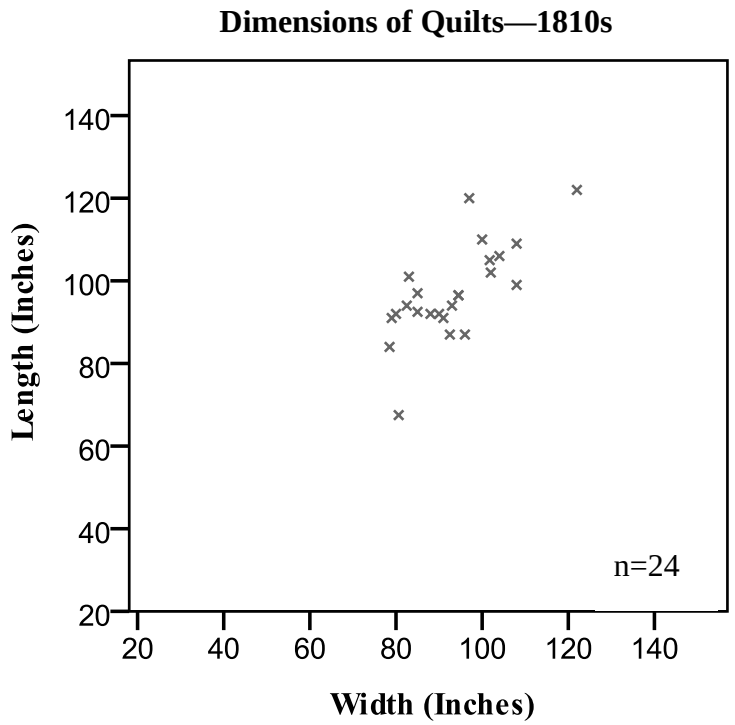

Figure 47. Dimensions of Quilts Attributed to the 1810s.

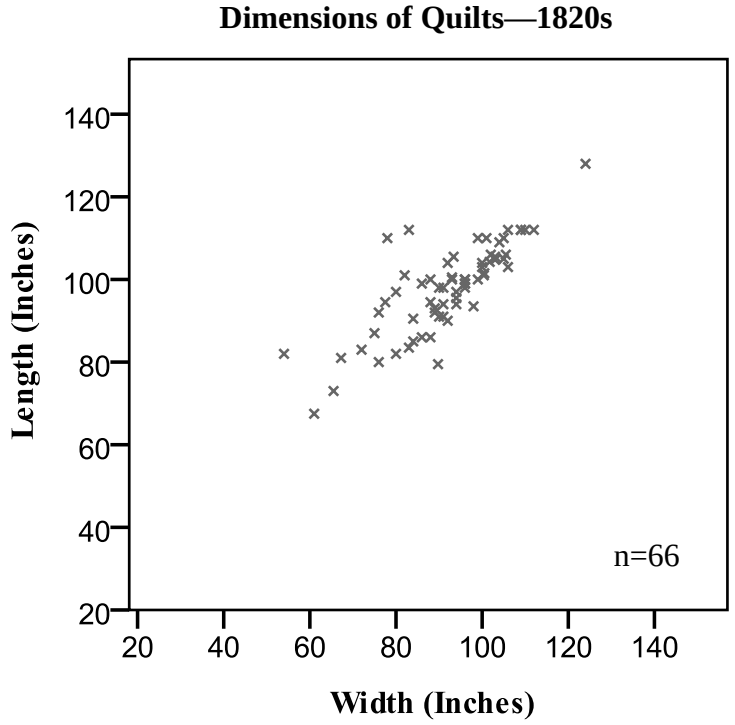

Figure 48. Dimensions of Quilts Attributed to the1820s.

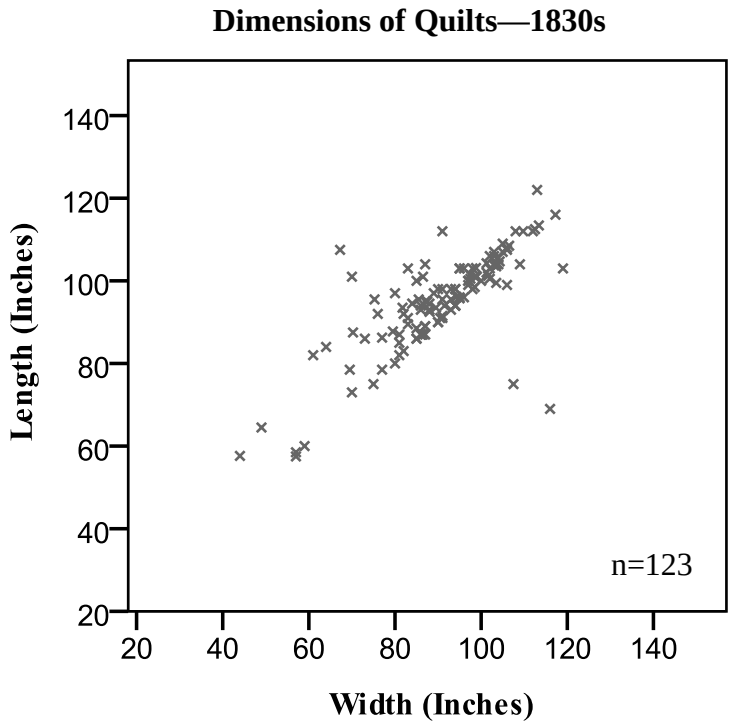

Figure 49. Dimensions of Quilts Attributed to the1830s.

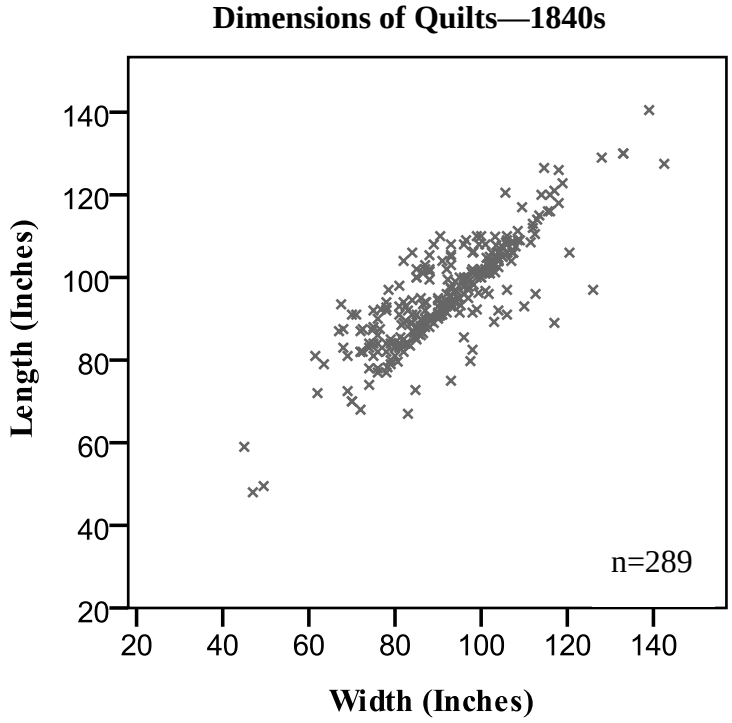

Figure 50. Dimensions of Quilts Attributed to the1840s.

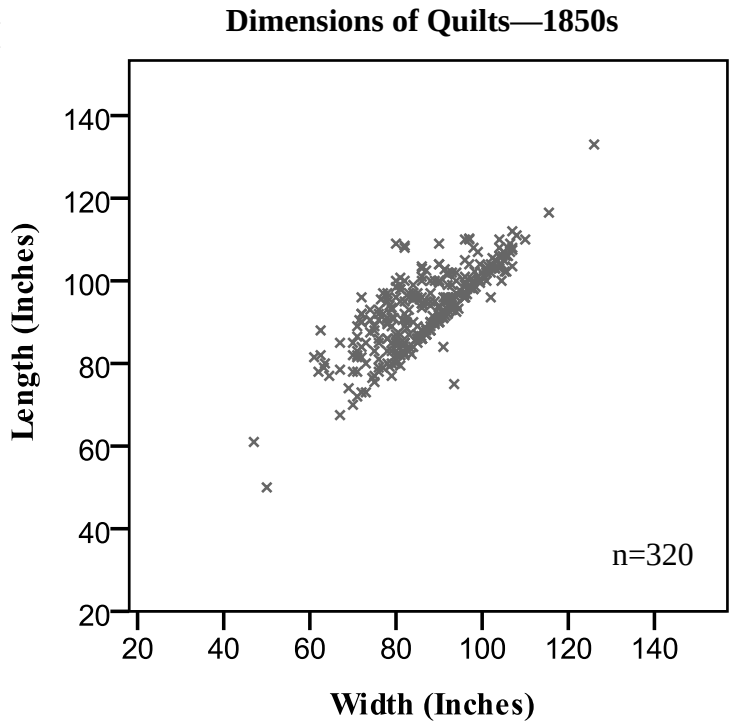

Figure 51. Dimensions of Quilts Attributed to the1850s.

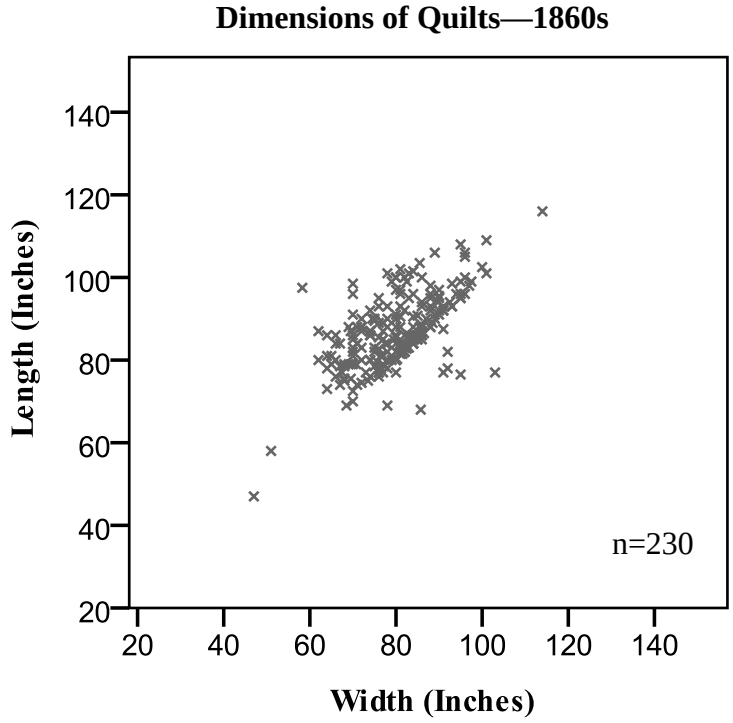

Figure 52. Dimensions of Quilts Attributed to the1860s.

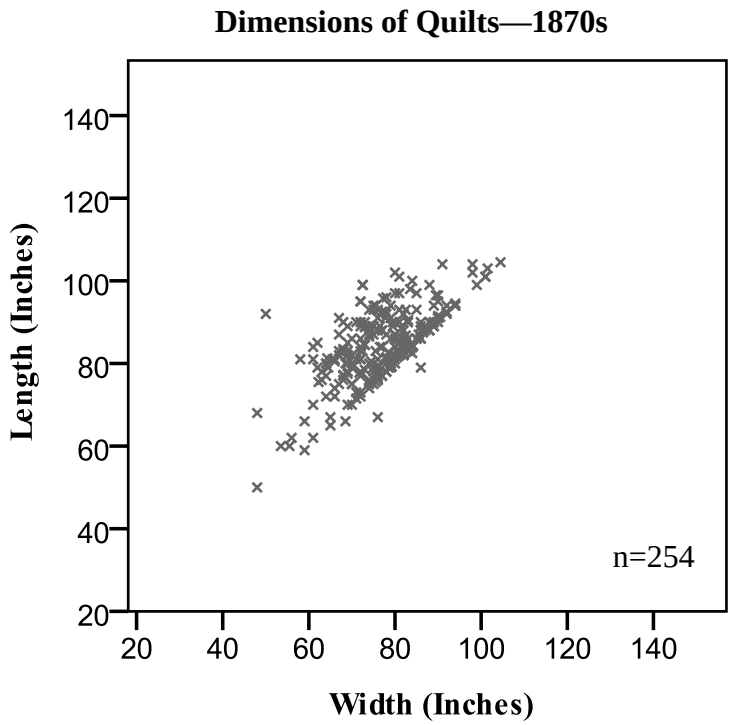

Figure 53. Dimensions of Quilts Attributed to the1870s.

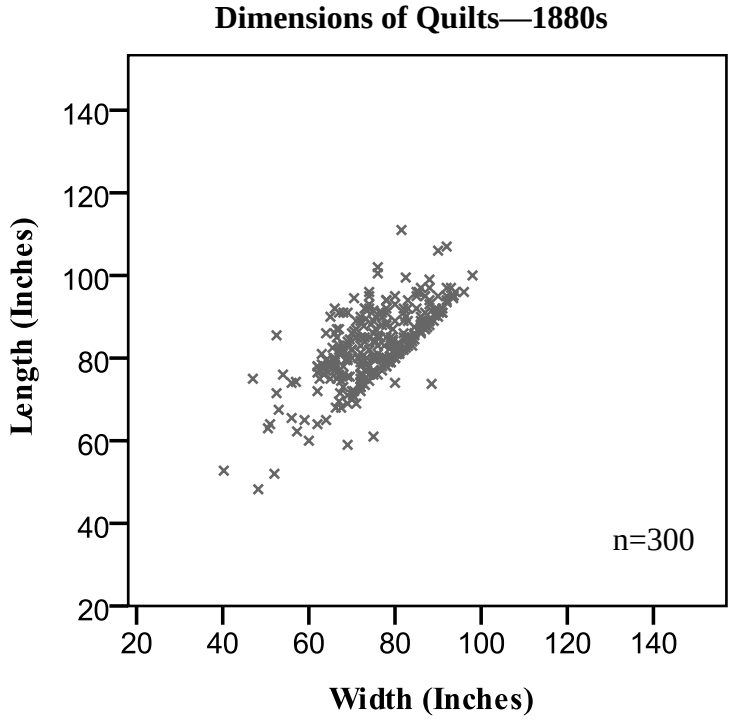

Figure 54. Dimensions of Quilts Attributed to the1880s.

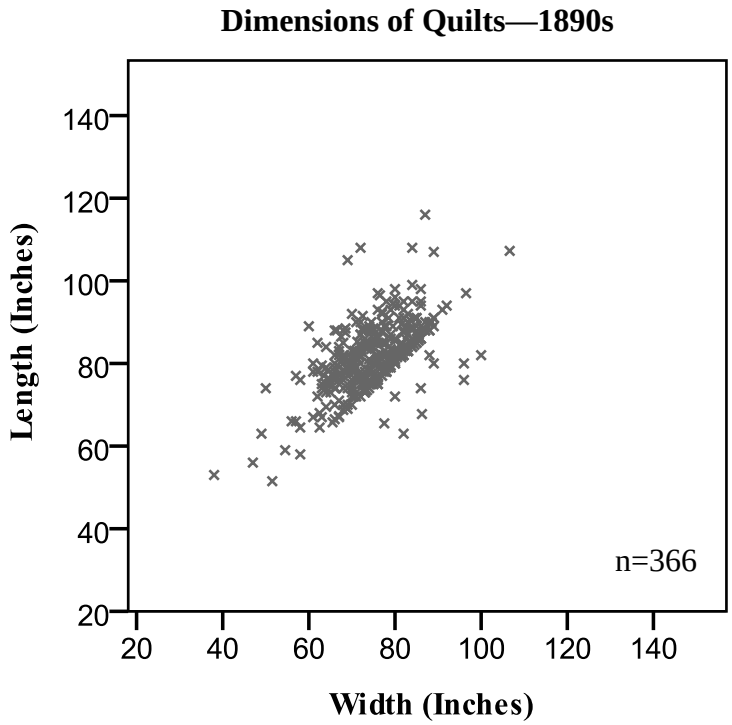

Figure 55. Dimensions of Quilts Attributed to the1890s.

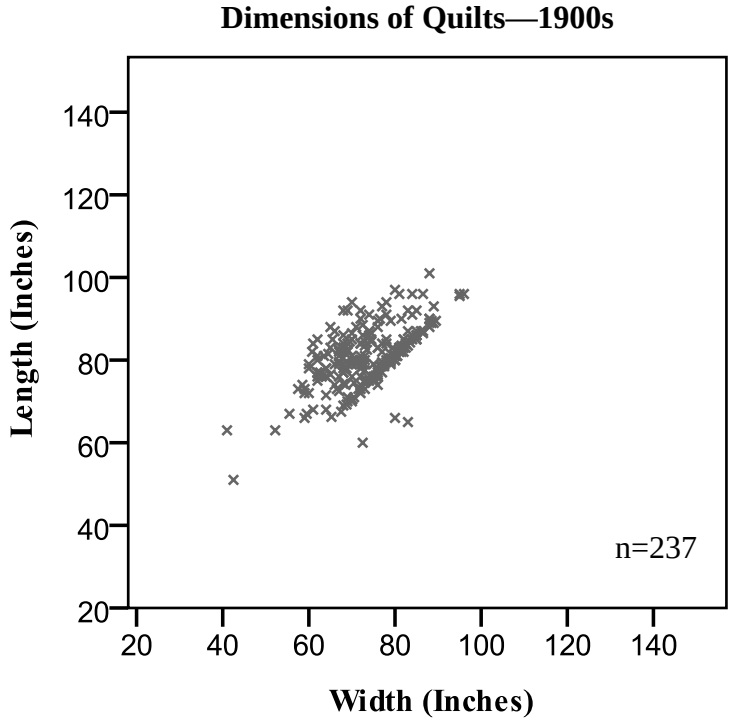

Figure 56. Dimensions of Quilts Attributed to the1900s.

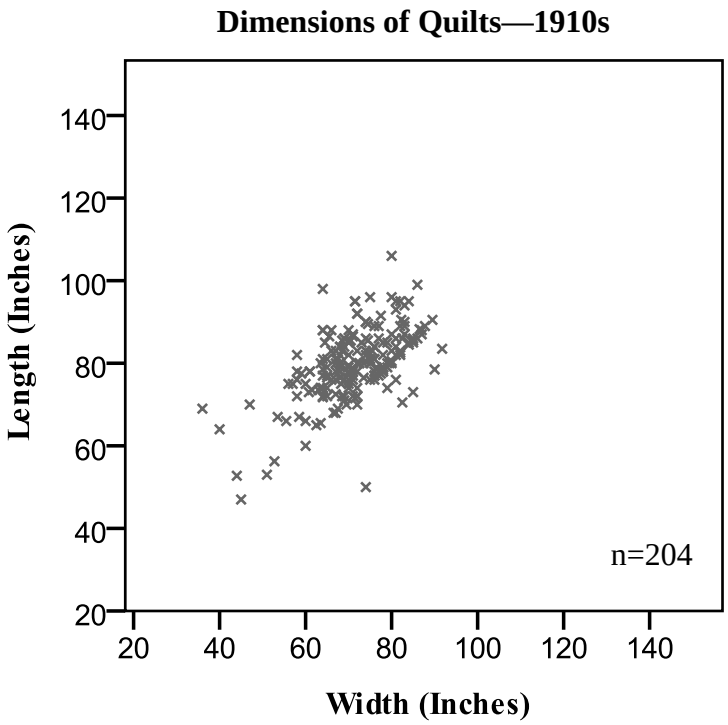

Figure 57. Dimensions of Quilts Attributed to the1910s.

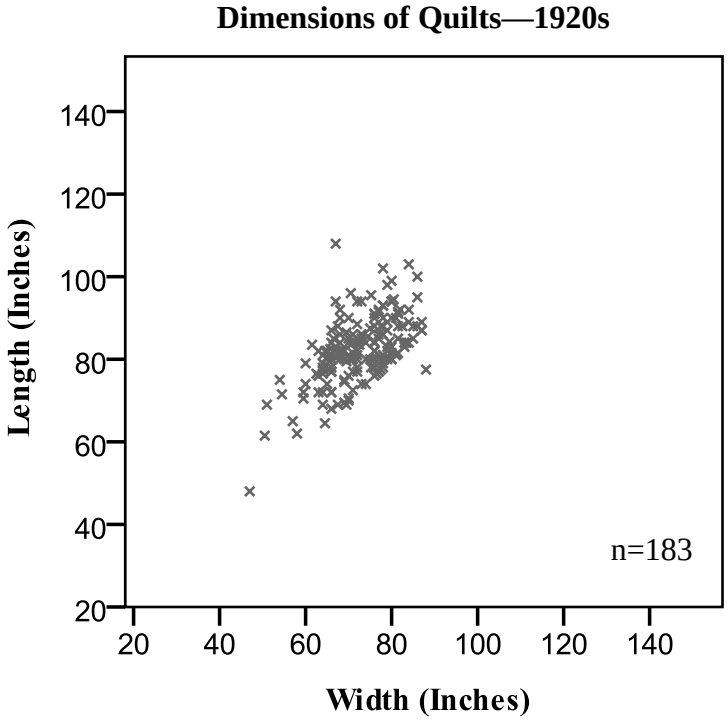

Figure 58. Dimensions of Quilts Attributed to the1920s.

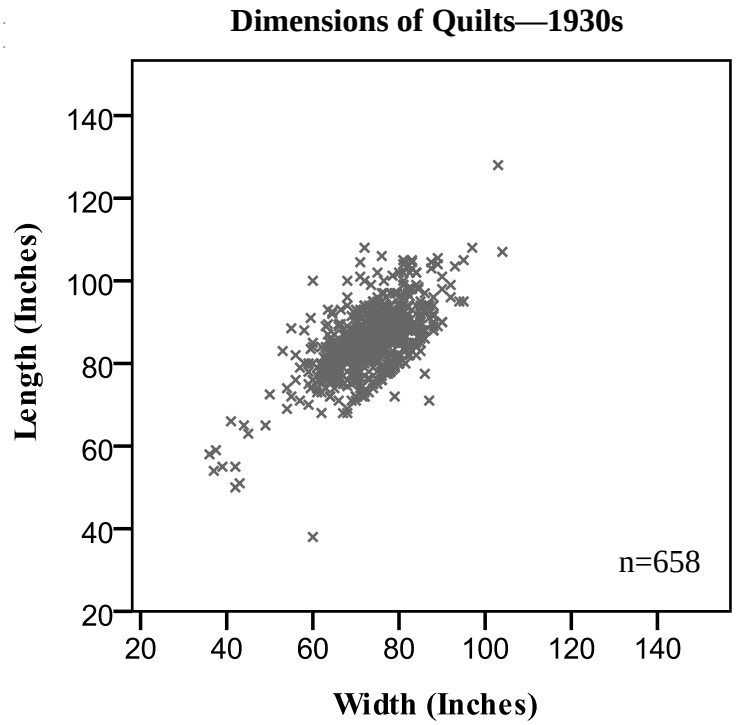

Figure 59. Dimensions of Quilts Attributed to the1930s.

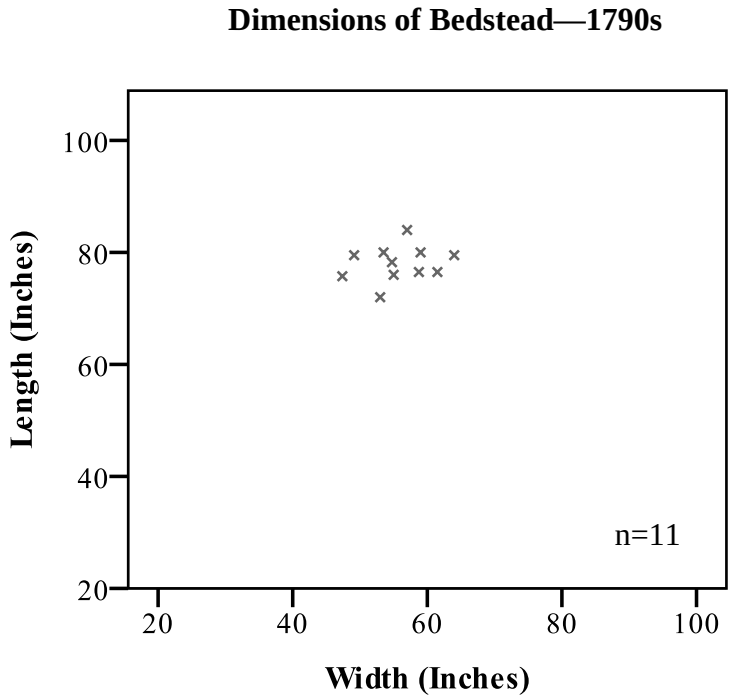

Figure 60. Dimensions of Bedsteads Attributed to the1790s.

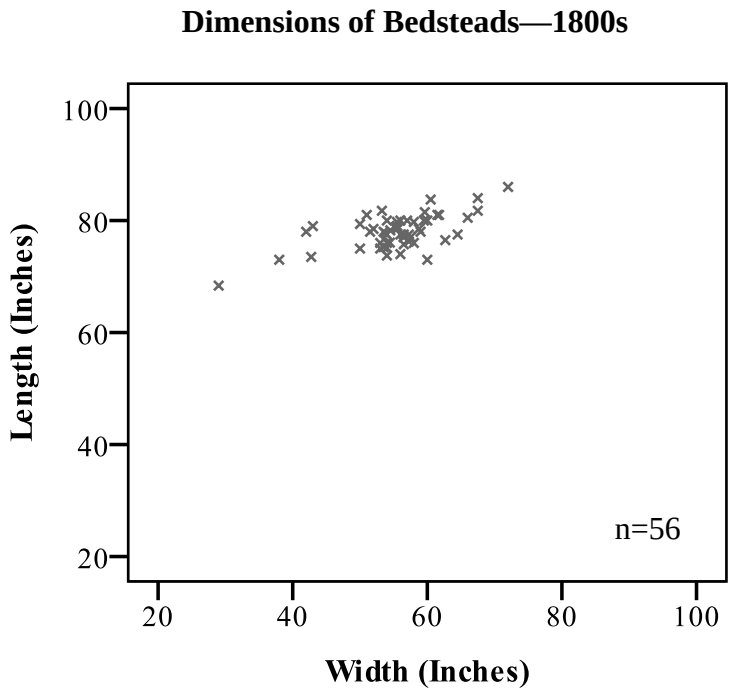

Figure 61. Dimensions of Bedsteads Attributed to the1800s.

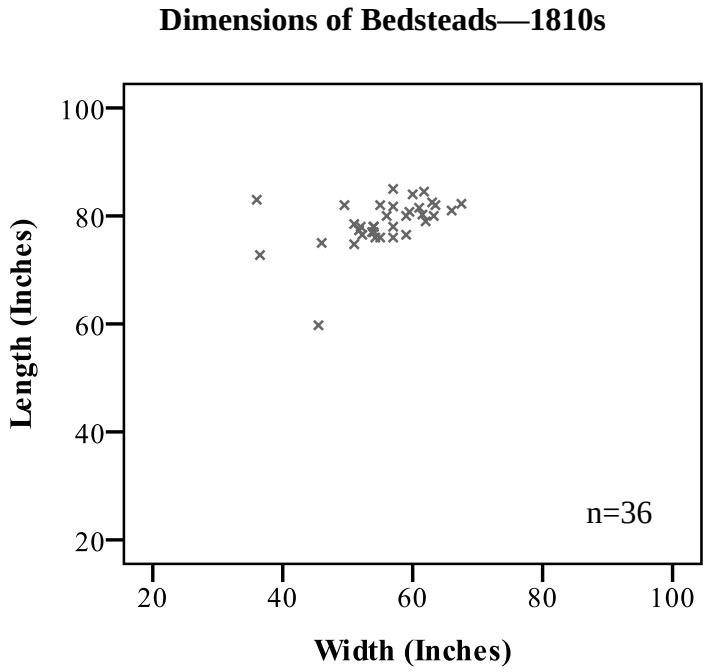

Figure 62. Dimensions of Bedsteads Attributed to the1810s.

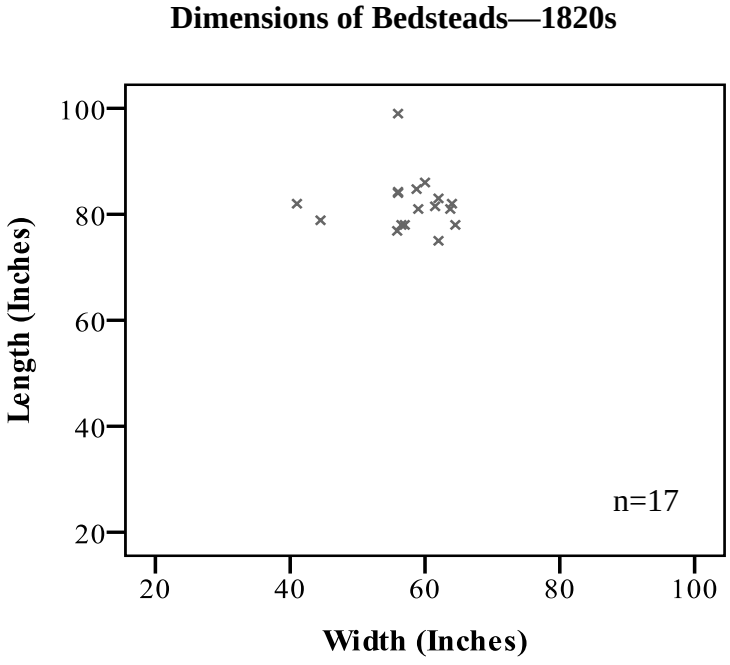

Figure 63. Dimensions of Bedsteads Attributed to the1820s.

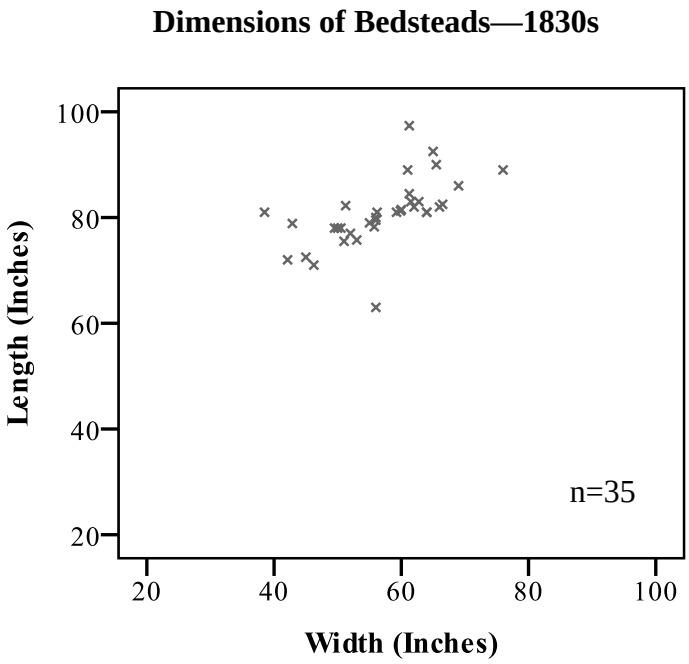

Figure 64. Dimensions of Bedsteads Attributed to the1830s.

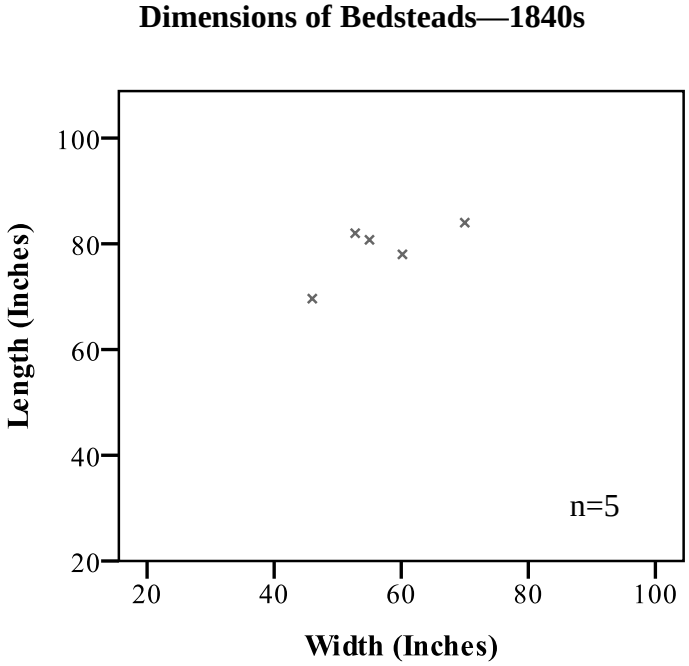

Figure 65. Dimensions of Bedsteads Attributed to the1840s.

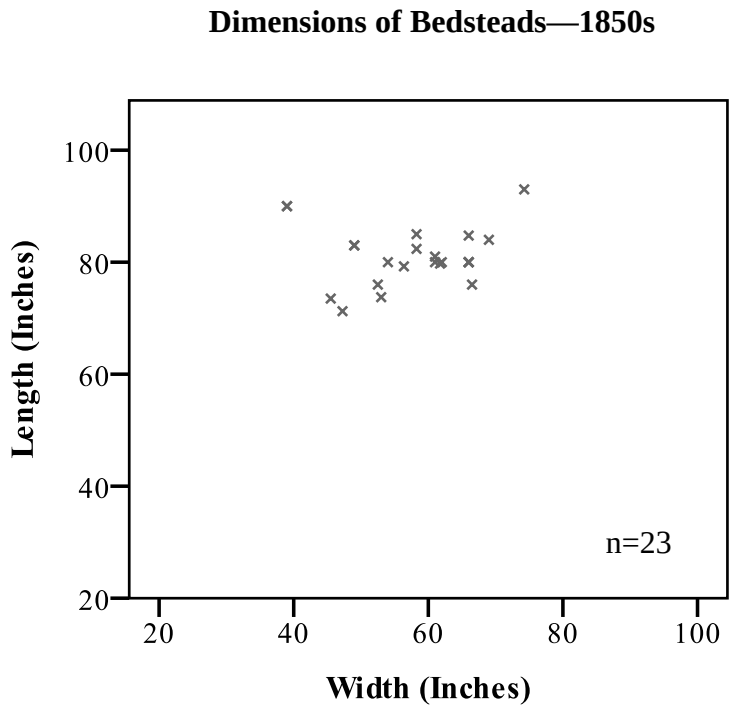

Figure 66. Dimensions of Bedsteads Attributed to the1850s.

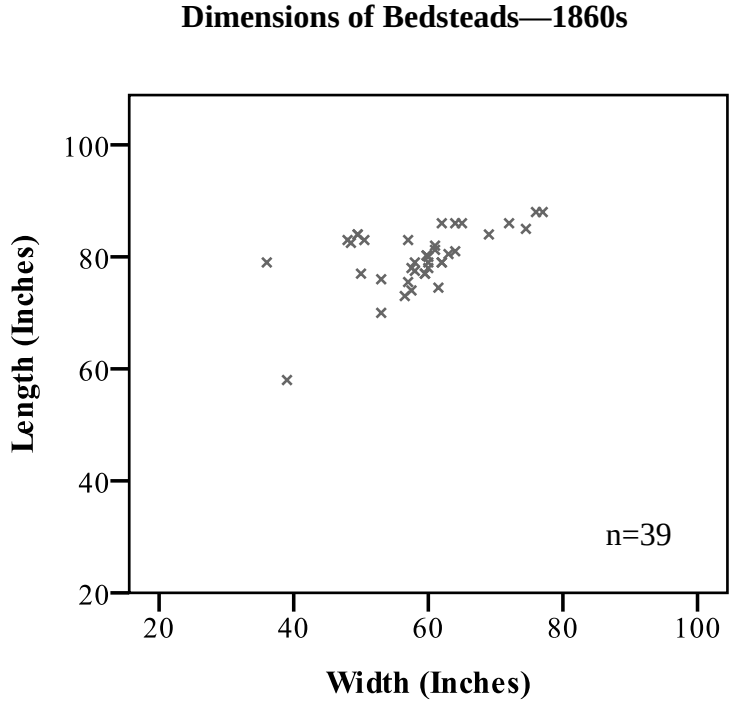

Figure 67. Dimensions of Bedsteads Attributed to the1860s

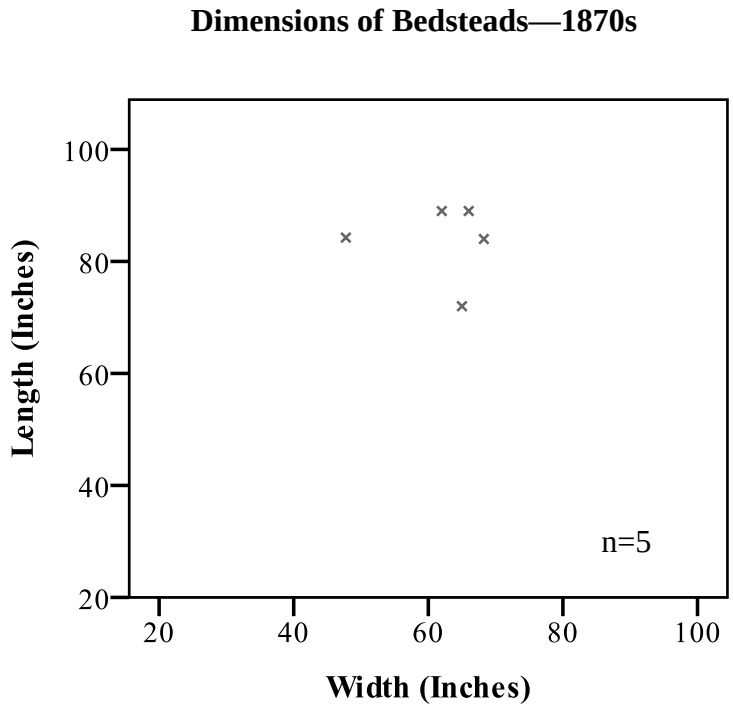

Figure 68. Dimensions of Bedsteads Attributed to the1870s.

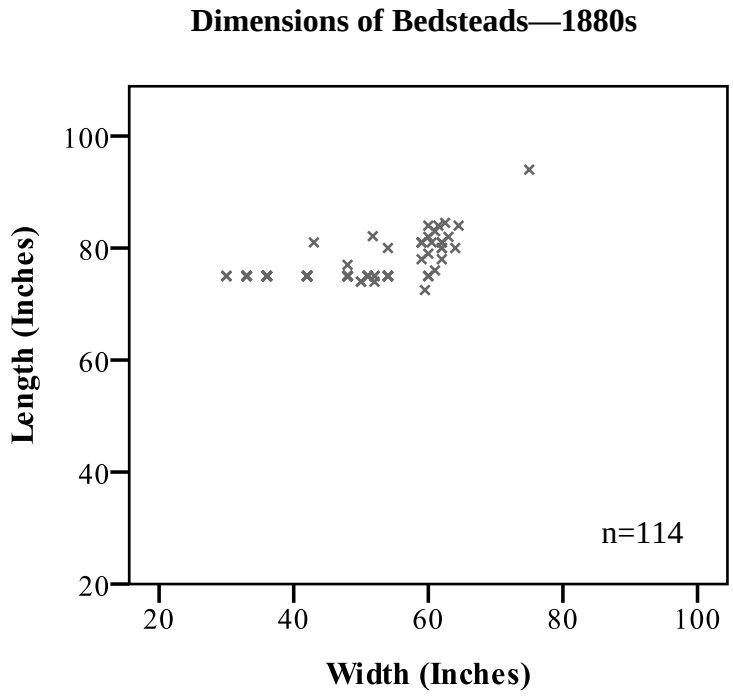

Figure 69. Dimensions of Bedsteads Attributed to the1880s.

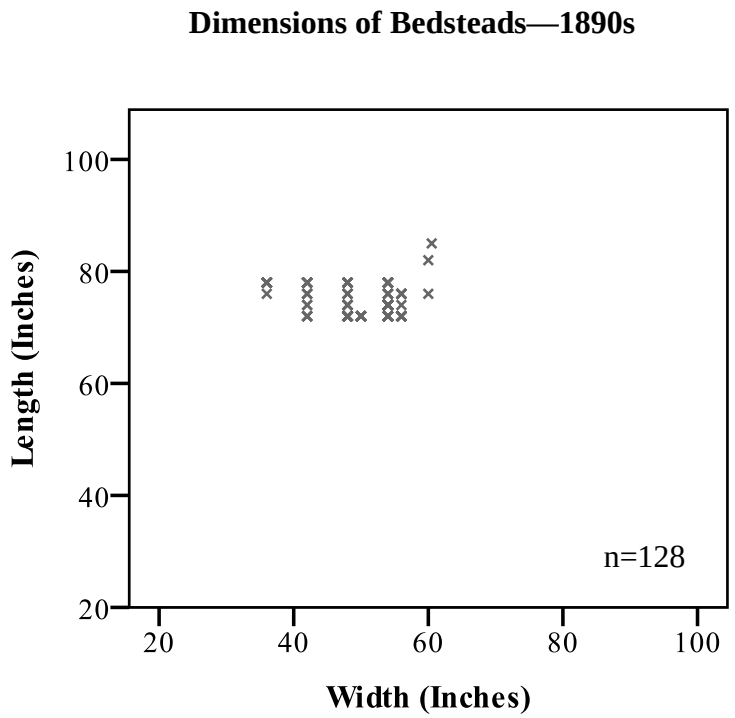

Figure 70. Dimensions of Bedsteads Attributed to the1890s.

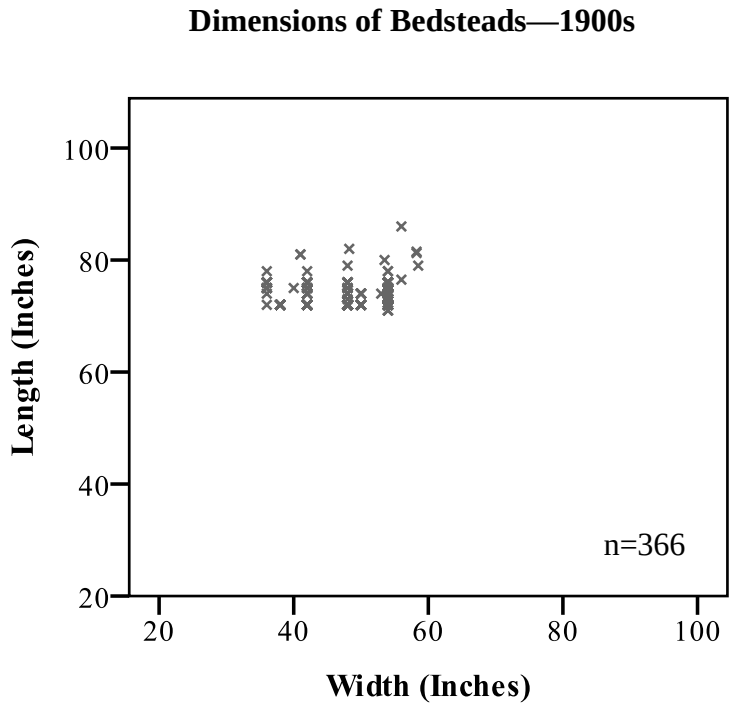

Figure 71. Dimensions of Bedsteads Attributed to the1900s.

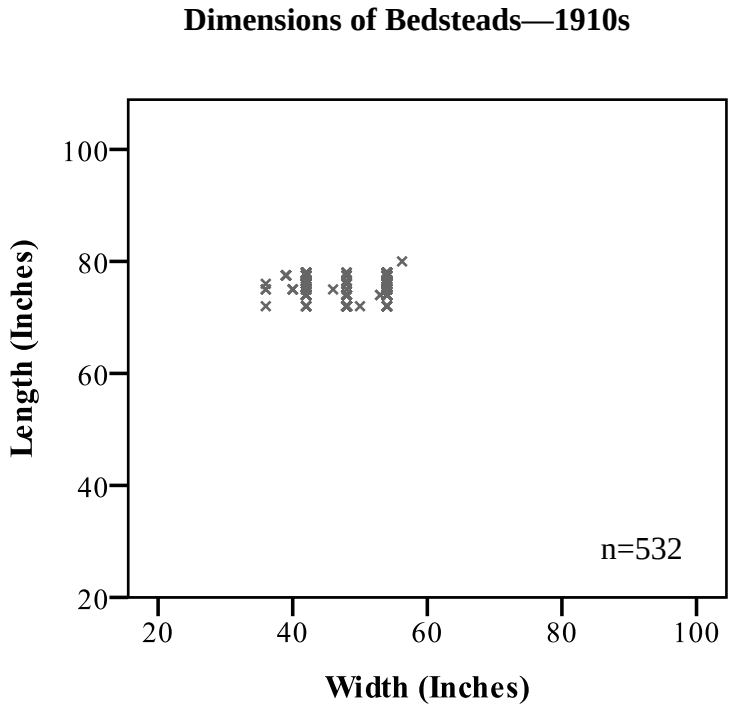

Figure 72. Dimensions of Bedsteads Attributed to the1910s.

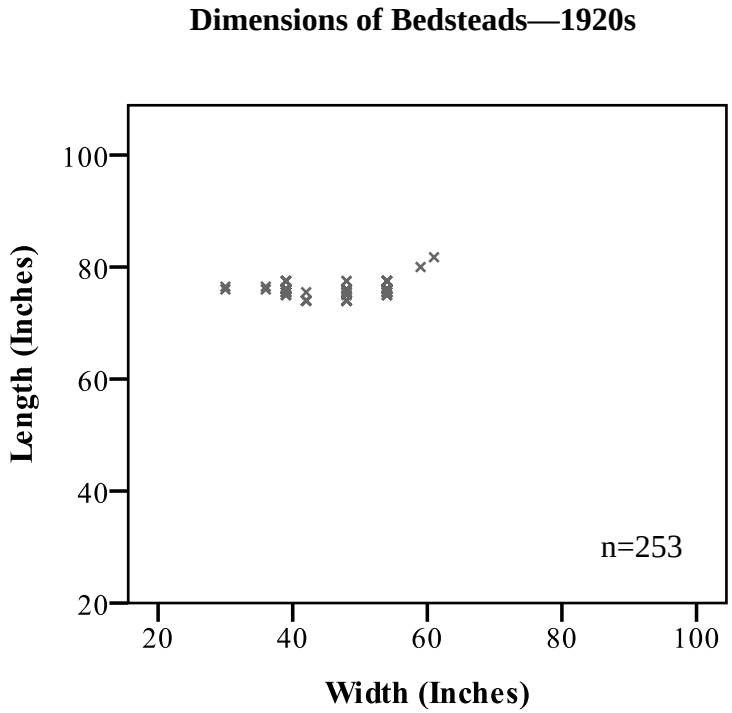

Figure 73. Dimensions of Bedsteads Attributed to the1920s.

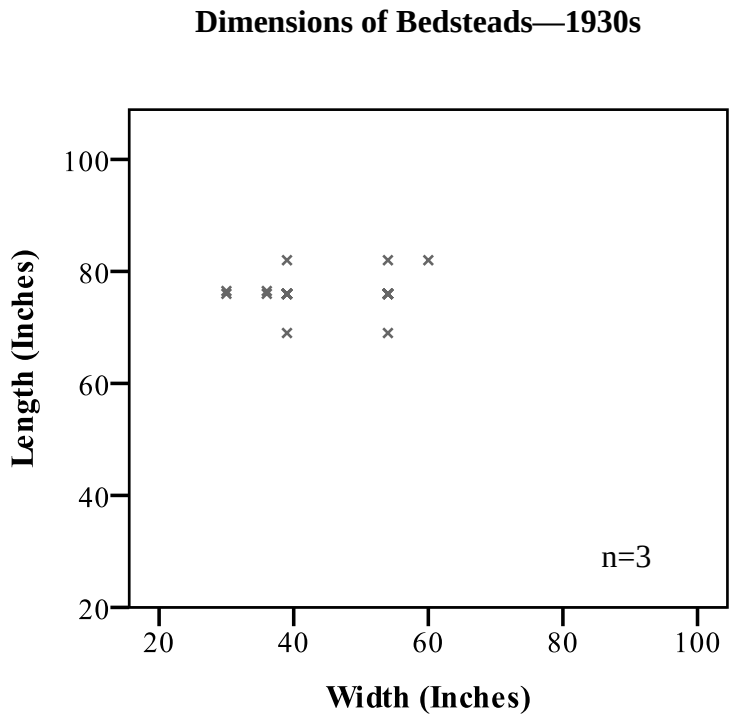

Figure 74. Dimensions of Bedsteads Attributed to the1930s.

ENDNOTES

[1] Jonathan Holstein, *Abstract Design in American Quilts: A Biography of an Exhibition* (Louisville: The Kentucky Quilt Project, Inc. 1991), 39.

[2] Robert Shaw, *American Quilts: The Democratic Art, 1780-2007* (New York: Sterling Publishing Co., Inc., 2009), 144-147.

[3] John Forrest and Deborah Blincoe, *The Natural History of the Traditional Quilt* (Austin: University of Texas Press, 1995), xii.

[4] Ibid. xii-xiii.

[5] Barbara Brackman, *Clues in the Calico: A Guide to Identifying and Dating Antique Quilts* (McLean, VA: EPM Publications, 1989), 123.

[6] The term central-medallion is preferred over framed medallion because not all central-medallion format quilts are framed by borders. This is particularly true of early twentieth century central-medallion format quilts. The term bars was used in this study instead of the term strip. Brackman included four block format quilts in the block format and star format quilts with the central-medallion quilts. However for the purposes of this study central medallion, four block and star formats were considered separately.

[7] In an interview conducted by Nao Nomura, Jonathan Holstein indicated that Amish quilts were perfect for small New York apartments because of their size. Noa Nomura and Janneken Smucker, "From Fibers to Fieldwork: A Multifaceted Approach to Re-examining Amish Quilts" in *Uncoverings 2006* (Lincoln, NE: American Quilt Study Group, 2006, 123-155), 125.

[8] Brackman, *Clues in the Calico*, 193.

[9] Ibid., 32.

[10] Thomas J. Schlereth, "American Homes and American Scholars", in *American Home Life, 1880-1930* (Knoxville: The University of Tennessee Press, 1992), 1-5.

[11] Ibid. and Thomas J. Schlereth, *Material Culture Studies in America: An Anthology* (Oxford: AltaMira Press, 1982), 2.

[12] Schlereth, *Material Culture Studies in America*, 9.

[13] Ibid, 10.

[14] Sally Garoutte, "Early Colonial Quilts in a Bedding Context", in *Uncoverings 1980* (San Francisco: American Quilt Study Group, 1980), 18-27. Gloria Seaman Allen

conducted a similar study focused on bed covers in Kent County, Maryland from 1710 to 1820. Her study "Bed Coverings, Kent County, Maryland 1710-1820" was published in *Uncoverings 1985* (San Francisco: American Quilt Study Group, 1985), 9-31.

[15] The research presented had been previously published in an expanded form in the Pennsylvania German Society scholarly journal in 1978, but it was no longer available.

[16] Alan G. Keyser, "Early Pennsylvania-German Traditions: Beds, Bedding, Bedsteads and Sleep," in *Pieced by Mother: Symposium Papers*, ed. Jeannete Lansky (Lewisburg, PA: Oral Traditions Project, 1988), 27.

[17] Ibid., 29.

[18]Brackman, *Clues in the Calico,* 132.

[19] Jeanette Lasansky, "Myth and Reality in Craft Tradition" in *On the Cutting Edge: Textile Collectors, Collections, and Traditions* (Philadelphia: University of Pennsylvania Press, 1994), 115-116.

[20] Ibid.

[21] Ibid.

[22] Nora Pickens, "Scrap Quilts of New Mexico", in *Uncoverings 1986* (San Francisco: American Quilt Study Group, 1986), 40-41.

[23] Virginia Gunn, "Quilts for Union Soldiers in the Civil War," *Quiltmaking in America: Beyond the Myths*, ed. Laurel Horton (Nashville: Rutledge Hill Press, 1994), 85.

[24] Brackman, *Clues in the Calico,*129.

[25] Lasansky, "Myth and Reality", 115.

[26] Jeannete Lasansky, "T-Shaped Quilts: A New England Phenomenon", in *The Magazine Antique* (December 1997), 843-844.

[27] Helen Carter, *Virginia Quilts* (Vienna, VA: The Continental Quilting Congress, 1987), 21.

[28] Ibid.

[29] For example Lawrence Wright's, book *Warm and Snug: The History of the Bed* which provides an entertaining and enlightening read about beds throughout world history, but fails to cite sources as expected for scholarly publications.

[30] Walter A. Dyer, *The Lure of the Antique* (New York: The Century Company, 1910), 100. Google Books.

[31] Ibid., 102.

[32] Abbott Lowell Cummings, *Bedhangings: A Treatise on Fabrics and Styles in the Curtaining of Beds, 1650-1850* (Boston: Society for the Preservation of New England Antiquities, 1994).

[33] Annie Carlano and Bobbie Sumberg. *Sleeping Around: The Bed from Antiquity to Now* (Seattle: University of Washington Press, 2006), 39.

[34] Elizabeth Collins Cromley, "A History of American Beds and Bedrooms, 1890-1930", in *American Home Life, 1880-1930* (Knoxville: The University of Tennessee Press, 1992), 120-141.

[35] Carolyn Brucken, "Victorian Privacy: An Analysis of Bedrooms in American Middle-Class Homes from 1850-1880"(Master's Thesis, University of Delaware, 1991) and Sarah Anne Carter, "Reflecting Self-Image: "Girlhood" Interiors 1875-1910" (Master's Thesis, University of Delaware, 2004).

[36] Dona W. Horowitz-Behrend, "A Room of My Own: The Child Centered Home: 1900-1960" (PhD Diss., University of Pennsylvania, 2005).

[37] Rosemary T. Krill and Pauline K. Eversmann, *Early American Decorative Arts 1620-1860: A Handbook for Interpreters* (New York: Altamira Press, 1992), 102.

[38] Mary P. Ryan, *Cradle of the Middle Class: The Family in Oneida County, New York, 1790-1865* (Cambridge: Cambridge University Press, 1981), 25-33 and 43-53.

[39] Ibid., 105-108 and 142.

[40] Krill and Eversmann, 105.

[41] Garoutte, 18-27.

[42] Brackman, *Clues in the Calico*, 134.

[43] Linda Eaton, *Quilts in a Material World* (New York: Abrams, 2007), 168-169.

[44] Carolyn Ducey, *Chintz Appliqué: From Imitation to Icon* (Lincoln NE: International Quilt Study Center and Museum, 2008), 9-11.

[45]Ibid., 12.

[46] Bridget Long, "The Blossoming of Patchwork: A Study of Cotton and Linen Patchwork at the End of the Eighteenth and Beginning of the Nineteenth Centuries," in *Quilt Studies* 7 (Halifax: British Quilt Study Group and the Quilters' Guild of the British Isles, 2006), 25-54.

[47] Eliza Leslie spent time as a young lady in England, and it is possible that is where she was exposed to English piecing. Lynne Z. Bassett *Massachusetts Quilts: Our Common Wealth* (Lebanon, NH: University Press of New England, 2009), 23. Eliza Leslie. *American Girl's Book: or Occupation for Play Hours* (Boston: Munroe and Francis, 1831), 299-301. Google Books. "Fancy Needle-Work," in *Godey's Lady's Book,* (Philadelphia: Louis A. Godey, January 1935), 41. ProQuest.

[48] Mrs. Child, *The American Frugal Housewife* (Boston: Carter, Hendee, & Co., 1835), 1. Google Books.

[49] Isaac Taylor, *Scenes of Commerce, By Land and Sea; or, "Where Does it Come From?" Answered.* (London: John Harris, 1839), 188. Google Books.

[50] Nancy Richards and Nancy G. Evans, *New England Furniture at Winterthur* (Delaware: University Press of New England, 1997), 195-197.

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